BINGANG

Club Crosby

June 1989

Important Announcement

Most of you have paid your dues for 1989, but some have not. On your mailing label, written in red, is the date of your last dues payment to Club Crosby. If there is no date there, we have not received a check from you since your editor took over the financial records in July of 1988.

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment but it may become necessary to do so. If any of you are no longer interested in receiving BINGANG, please drop us a note or postcard.

Please follow these instructions for payment of dues:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send your check, made out to Club Crosby, to:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122

Dues are still $10.00 for U. S. and Canadian members, and personal checks or money orders will be accepted. Canadian members must remit in U. S. Dollars.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of BINGANG for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U. S. He distributes them to the members. Dues are $15.00 and must be submitted to Ken in an amount equivalent to $15.00 U. S. Send dues or notice of non-receipt of BINGANG to:

Ken W. Crossland
9 Arden Drive
Dorridge
Solihull
W. Midlands B93 8LP
England

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA AND NEW ZEALAND

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U. S. Dollars. Personal checks will be returned, unhonored. Dues are $15.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

Editor, BINGANG
P. O. Box 3849
Kirkwood, MO 63122 U.S.A.

The sketch on the front cover originally appeared in a series of posters honoring Academy Award winners. This one shows Bing as Father O'Malley in "Going My Way."

Club Crosby Bing Gang

VOLUME LIV NO. 1 JUNE 1989

A PUBLICATION OF CLUB CROSBY

P. O. Box 3849
Kirkwood, MO 63122

MARK SCRIMGER.....PRESIDENT
WAYNE L. MARTIN...EDITOR AND VICE-PRESIDENT

TABLE OF CONTENTS

SUBSCRIPTION INFORMATION.....2
READERS WRITE.....4
EDITOR'S PAGE.....5
FIVE IMPORTANT TURNING POINTS IN BING'S EARLY CAREER.....BY DON EAGLE.....6-9
NICE WORK IF YOU CAN GET IT.....BY MARK SCRIMGER.....10-14
BING'S FIRST RECORD.....BY BOB AULT.....15-16
A NEW DISCOGRAPHICAL FIND.....17-21
MORE CROSBY CORRESPONDENCE.....22-23
BING IN ENGLAND.....BY DON MAHONEY.....24-25
BING AND BOB VERSUS THE SHIPYARD CHAMPS....HELEN TOLTON WAS THERE.....26-28
AUSTRALIAN REPORT.....BY DAVID B. CURRINGTON.....29
A TRIP TO THE CROSBY CUPBOARD.....30-31
IT'S PHILCO RADIO TIME.....BY GREG VAN BEEK.....32-33
THE SWOONER VERSUS THE CROONER.....BY STEVEN W. LEWIS.....34-35
A STAMP FOR BING?.....36-37
BING'S FAMILY TREE.....38
BING CROSBY'S ROOTS.....BY JOHN D. HOUNSEL.....39-40
BEA LILLIE.....41
BING'S MICROGROOVE MILLIONS.....BY DAVID MACKARINO.....42
A CROSBY EXHIBIT.....BY JEAN-PAUL FREREAULT.....43
ON THE VIDEO ROAD.....BY JOE SALTZMAN.....44
BOOK REVIEW.....ALTERNATE BING CROSBY.....45
VIDEO.....45
B C ON C D--AN UPDATE.....46-47
THEY BEGAN WITH THE SPIRIT OF JAZZ.....BY RICHARD B. WOODWARD.....48-49
FROM THE BOTTOM OF THE CROSBY BARREL.....BY TERRY ATKINSON.....50
CASSETTES.....51
NEVER TO BE FORGOTTEN.....BY RICHARD DUNCAN.....51
SCRAPBOOK.....52-53
NEW LP'S.....54
SWAPS AND SUCH.....55

CLUB CROSBY ADDRESSES

PRESIDENT:
Mark Scrimger
P. O. Box 172
Parma, MI 49269

EDITOR:
Wayne L. Martin
P. O. Box 3849
Kirkwood, MO 63122

Readers write

Dear Wayne,

A point of information for Bing's fans in the New York City area: "The Westchester Business Institute" of White Plains, N.Y. sponsors a program called "15 Minutes with Bing." It is on Tuesdays, Thursdays, and Fridays at 7:00 P.M. on WRTN FM 93.5. It is the most comprehensive program of Bing's music that I have ever heard, and I've been listening to programs like these since the early 1940's. The mix of tracks ranges from CD's back to 78's that were never issued on LP's or CD's. They play alternate takes as well as airchecks. At certain times of the year they will play one hour of Bing's music without commercial breaks. Such programs were presented on Bing's birthday, the Fourth of July, Irving Berlin's 100th birthday, the anniversary of Bing's death. I even received a letter informing me of the one-hour Christmas program. Also, on every program they remind fans of Bing's to write the Postmaster General to request a commemorative stamp to be issued in Bing's honor. I'm almost certain that the person behind the selection of songs played on this program is a member of Club Crosby.

--Richard Plessner, Monsey, N. Y.

You are right, Richard. That person is Ernest H. Sutkowski, president of the Westchester Business Institute. It is good news to hear that the programs have now been expanded to 30 minutes--a full 90 minutes of Bing's recordings every week!

Dear Wayne Martin,

I enjoyed the December issue thoroughly, including the article on Jack Kapp. I must add my voice to the others who take the point of view that, in making Bing's recording career enduring through the varied songs he recorded--mainly garbage--Kapp also eliminated the spontaneity and jazz influences that made Bing's early career so exciting. Were the scats, whistling and boo-boos any cornier than those dreadful, homogenized John Scott Trotter arrangements? Only rarely does Bing's spirit emerge on those later Decca records, and I fault Jack Kapp for that.

--Peter Rauch, New York, N. Y.

Dear Mr. Martin,

I recently heard--and taped--part of a four-hour tribute to Bing on "The Great Sounds" on the United Stations Radio Network. They played four hours of Bing straight through, with hourly pauses for local news, etc. There were interviews with Kathryn, Sammy Cahn, the Mills Brothers, Kitty Carlisle, Skitch Henderson...the list goes on and on. Kathryn recalled the funeral, along with Rosemary Clooney, and there was a BBC news broadcast announcing Bing's death. The show ended, appropriately, with "Once in a While." It was introduced as "one of Bing's last recordings." The songs were covered, year by year, up to 1950, where the show tapered off, went to 1956 and then to 1977.

I have thoroughly enjoyed all issues of BINGANG and look forward to each one. BINGANG is a class-act, just as Bing was--and is.

--Greg Van Beek, West Bend, Wisconsin.

OTHER CROSBY ORGANIZATIONS

BING CROSBY HISTORICAL SOCIETY
Ken Twiss, President
P. O. Box 216
Tacoma, Washington 98401

BING'S FRIENDS AND COLLECTORS SOCIETY
Larry Gunn, President
1075-24 Space Parkway
Mountain View, California 94043

BINGTHINGS SOCIETY
Bob Lundberg, Editor "Bingtalks"
4333 South 41st, #28
Tacoma, Washington 98409

INTERNATIONAL CROSBY CIRCLE
Reg Bristo, Secretary/Editor
7 Greenmeadow Close
Cumbran, Gwent NP44 4PJ, England

THE VICTORIAN BING CROSBY SOCIETY
Bob Machliss, President (Australia)
American Representative: Mark Scrimger
P. O. Box 172
Parma, Michigan 49269

QUEENSLAND BING CROSBY SOCIETY
P. O. Box 92, Ferney Hills
Queensland, Australia 4055

THE NEW BING CROSBY COLOUR PHOTO CLUB
Frank Murphy, President
32 Ferndale Avenue
Wallsend, Tyne & Wear NE2N 7NE, England

Editor's Page

IT'S STILL CLUB CROSBY. One of our members wrote in to ask why our club name, "Club Crosby," has been de-emphasized almost to the point of non-existence in our journal and in your editor's correspondence. This was not intentional, but a look at our last few issues seems to confirm that this has happened. Let's not forget that our organization is called "Club Crosby" and that our magazine is called "Bingang." We will try to correct this anomaly in future issues, and your editor will keep it in mind in his correspondence.

While we're on the subject, let's start making out our membership checks to "Club Crosby" instead of "Bingang." Although our bank account will handle it either way, it seems more appropriate to write the name of the club as the payee. Club Crosby has been around for more than 50 years. We are proud of that, and we don't want the name to slip away.

OF MEN AND WOMEN. After reading the "That's Us All Over" article in the last issue, one of our readers wrote to inquire about the ratio of women to men, as far as the members of Club Crosby are concerned. We couldn't tally every name on the mailing list because some members are listed by their initials only or have first names such as "Pat" or "Lyn(n)" that we couldn't be sure of. Anyway, it would appear that about 85% of our members are of the male sex.

SILVER EAGLE AGAIN. Those who have ordered their "Complete Bing Crosby" records, CD's, or tapes from Silver Eagle at the address given in the last issue (4 Centre Park, Orchard Park, NY 14128) seem to have received good service. If you are still interested in this set, write to this address, rather than the one listed in the original ad.

A RECUPERATING MEMBER. Arnold Baker of "Tapes Exclusive" is now at home after 27 days in the hospital recovering from open-heart surgery and its complications. Arnold expects six months to pass before he is fully fit again. You can write to him at 48 Groomsport Rd., Bangor, Co. Down, BT20 5LR, No. Ireland.

A NEW CROSBY ORGANIZATION. Bob Lundberg has set up a new club for Bing's fans called the Bingthings Society. Dues are $10.00 a year ($12.00 for overseas members), and a quarterly magazine, BINGTALKS, is distributed to the members. A get-together is planned on the East Coast in September. For more details, write to Bob at 4333 So. 41st Street, #28, Tacoma, WA 98409; or at 4084 Cherry Tree Place, Lake Havasu, AZ 86403. Good luck, Bob!

GOODBYE, EDUCATION! Your editor is retiring from his job of 32 years as a high school teacher and librarian, effective at the end of the current school year. Education has changed over the years (not necessarily for the better), and early retirement seems to be an attractive proposition. At 59 your editor is not about to start vegetating, and the editorial chores for BINGANG will be a welcome diversion. A part-time job is also a possibility, but there should be plenty of time to devote to BINGANG and Club Crosby.

A RESURGENCE FOR BING? Ken Twiss, president of the Bing Crosby Historical Society, has written that he sees a new interest in Bing, especially among the young people. We hope this is true, and there seems to be evidence to support the idea. Bing's CD's are selling well, and more of his movies are being shown on TV and are available on videocassettes. After two scurrilous books that blackened his reputation with the public, it is high time that Bing be restored to his proper standing in the world of music.

A SPECIAL THANKS to those who sent in a little extra money with their dues "for the kitty," "for postage," or as a "little donation." This was much appreciated and helps us to keep our membership fee as low as possible.

CLUB CROSBY ON THE AIR. Thanks to member Ernie Sutkowski and the WRTN-FM management, announcements about our club were made in the New York area in April on the Westchester Business Institute's Bing Crosby radio show. (See "Readers Write.") We received many inquiries and some new members from this publicity.

Five Important Turning Points In Bing's Early Career

By DON EAGLE

Don Eagle, a professional musician from Spokane, has known and talked to many people in Spokane and the Los Angeles area who knew Bing as a young man and as a seasoned performer. During his 15 years in California he worked with Bing in the picture "A Connecticut Yankee in King Arthur's Court." He met Harry Barris, Al Rinker, and Joe Venuti and has collected taped interviews with them and other people who worked with Bing.

***

As I thought about Bing's life, I realized there were four or five people who showed up at the right time to keep Bing going in the music business and to lead him to the point where he was a star and could be on his own.

If I had to have a subtitle for this article, I'd write, "If Mildred Rinker Bailey had gotten along with her stepmother, she might have never left Spokane and Bing Crosby would have not become a star."

***

The best way to begin my tale is to start in Tekoa, Washington, a little town about 40 miles south of Spokane. To the west of Tekoa are the rolling wheatfields of the Palouse. To the east are the beautiful pine trees of the Coeur d'Alene mountains, where the Coeur d'Alene Indian tribe has its reservation. Tekoa, around the turn of the century, was an important rail center to ship the wheat and timber. It had a roundhouse that was a junction point for two or three spur lines.

A certain Mr. Rinker, who was Al and Mildred's father, came to Tekoa to work in the railroad roundhouse. When I talked to Al, I was curious about the family name. I said, "Rinker--that sounds Dutch to me." I had in mind "Hans Brinker and His Silver Skates." (That's a Dutch story.) Al replied, "That isn't the way the name was spelled originally." The name had been spelled R-o-e-n-k-e-r. His dad was of Swiss origin. He came out west sometime before the turn of the century.

At that time he courted, fell in love with, and married a slim, dark-haired, brown-eyed girl from the Coeur d'Alene Indian reservation. Al said she was a beautiful girl, and looking at Al I could agree. Bing always mentioned what a handsome boy Al Rinker was in his youth, with his dark eyes.

In time four children came from this union, Mildred, Miles, Alton--that was Al's true name--and "Chuck." They were reared in Tekoa. Sometime around 1910 or '12 Mrs. Rinker came down with and died from an illness--tuberculosis, I think, which was quite prevalent in those days.

Mr. Rinker decided to transfer to Spokane, so they moved to the 1200 block of West Mansfield on the near north side, not far from where I live now. Miles, Al, and Chuck all went to North Central High School, but Mildred's past has been quite a mystery around Spokane. There are only two or three people that remember her. The first time I talked to Al I said, "Nobody seems to remember Mildred. Why is that?" Then he told me much of the story that I am relating now.

Mildred, as a young girl, went to Emerson Grade School. Then her dad placed her in a Catholic boarding school on Mallon Avenue, close to downtown Spokane. After she left the boarding school, Mildred worked at a night club or speakeasy called Charlie Dale's. To this day I can't find anyone who knows where Charlie Dale's was. She also worked at a music counter. From the turn of the century until the forties most music stores had a sheet music department manned by two people. One person played the piano, and someone else sang the songs. People would come to the counter and ask, "How does this song go?" and Mildred sang it for them.

During this time Daddy Rinker had

Mildred Bailey

hired a housekeeper. Mildred seems to have been quite a handful. She and the housekeeper did not get along at all, and when Mr. Rinker married the woman Mildred decided it was time to leave home. She left Spokane, went to Seattle, and got a job in one of the music stores. About this time she married a man by the name of Bailey. There was a rumor for years that she borrowed the name Bailey from a popular music store in Spokane, but Al explained that she acquired the name when she married Bailey.

Bing graduated from Gonzaga High School in June 1920. Then he attended Gonzaga University for four years. At that time it was a small college, with only three or four hundred students. It had an excellent law school and still does.

At the same time five young musicians were students at North Central High School. Three of them were excellent athletes but were also musically inclined. They started a band called the Musicaladers. Miles Rinker played sax, Al Rinker (the youngest of them all) played piano, and the two Pritchards, Clare and Bob, played sax and banjo. The group had a trumpet player named Jimmy Heaton. Jimmy later migrated to California and worked in the studios. He was an excellent trumpet player. There was a drummer named Pat Healy. Apparently Pat did not work out very well. Somebody said, "There's a fellow by the name of Crosby over at Gonzaga University who might want to play drums."

So Bing appeared, Pat Healy disappeared, and Bing joined the Musicaladers. If Pat had been a good drummer, Bing would never have started with this band. That is the first turning point in Bing's early career.

Keep in mind that Bing was about three or four years older than these young men going to high school. Bing graduated in 1920, and these other kids graduated from high school from 1924 to '26. The Musicaladers were mischievous, but not much more than their contemporaries. Bing, recalling the Musicaladers, said, "We did as little as possible in the way of work and left nothing undone in the way of pleasure." The boys were not rated musicians; they were non-union but managed to get a certain amount of engagements.

About 1924 to '25 some of the North Central youngsters in the group were graduating from high school, and it was time to do something else, so the Musicaladers disbanded. Al Rinker was still at North Central, but not doing well. He told me, "Don, I was a lousy student." And there was Bing, over at the University, not doing much better in his studies. His mother was rather unhappy with him and wondered if anything good was ever going to happen to her favorite son. Al and Bing were alone, but they got a job in a quartet at the Clemmer Theater. This was before there were sound movies. All theaters had pipe organs, and they always had some kind of stage show for relief. So Al and Bing sang in the quartet.

And now comes the second turning point in Bing's career. Mildred Bailey had left Seattle, divorced her husband, and moved to Los Angeles. There she married a fellow named Benny Stafford. As in Spokane, she was working as a sheet music helper but also making a name for herself in night clubs and speakeasies, which flourished at that time.

Bing and Al were in Spokane with no place to go and not much to do. They had worked up a two-man act, with Bing playing a full set of drums and both singing with kazoos. They performed such songs as "Paddlin' Madelin' Home," "Red Hot Henry Brown," "Baby Face," and "In a Little Spanish Town."

After they'd worked up this act, Al said those fateful words "Let's go down and see my sister in Los Angeles. Let's go visit Mildred and see what happens."

This was the biggest turning point of all on Bing's road to stardom.

Bing was an unrated drummer, and Spokane was full of good drummers that played vaudeville houses like the Orpheum and the Pantages. Bing wasn't in that class, and he didn't rate with any of the dance bands around because he wasn't well-schooled enough to play good drums. Bing was not about to be invited to Seattle, Portland, or any place else to play in somebody's band.

I've been very lucky. I started with no particular aim--other than the vague general one of wanting to sing and be in show business. I was seeking no great achievement. I just did what I liked to do. It seemed to me that the best way to get into singing and show business was to go to Los Angeles, so I went there. Through a series of circumstances I got jobs there and progressed from one phase of show business to another, with the accent always on music."

--Bing Crosby, from "Call Me Lucky," published by Simon and Schuster in 1953.

As a singer Bing wasn't well known. At that time all bands, big and small, got their singers out of the band, and they all used megaphones. I remember playing with drummers who sang. They stood up while beating the bass drum with their feet, picked up a megaphone, and sang from the back of the bandstand. Some people heard them; some didn't. The singers weren't really that important. The singers that got the most work were tenors, because their voices would ring out over the band better than baritones, and Bing was a baritone. No one in another city was going to call Bing to come and sing in his orchestra.

If there had been no Al Rinker who had a sister in Los Angeles, it's possible Bing Crosby would never have left Spokane. But leave, he did. They decided to go to Los Angeles via Seattle.

When Al and Bing decided to leave Spokane they had inherited a Model T Ford that had been owned by the Musicaladers. They finally set a date in the middle of October 1925 to make the move.

That morning Al had the car, drove it to Bing's house on East Sharp, and went in to get him. Bing was asleep. His mother said, "Harry's upstairs. See if you can wake him up." Al had a hell of a time getting Bing out of bed. Bing wasn't sure he really wanted to go. Possibly he'd been out the night before, maybe hanging one on, and what seemed like a good idea last week wasn't so good that morning when he wanted to cling to sleep. Al persisted, "Come on, pack your suitcases, so we can leave," and away they went.

Now we reach the third turning point in Bing's life. Mildred gave them a warm welcome in Los Angeles and furnished them room and board while Al and Bing worked up their act. They called themselves "Two Boys and a Piano" and soon joined the Will Morrisey vaudeville review. By all accounts, these young men were tremendous. They consistently stopped the show. I asked Al, "How come you did so well?" He answered, "Well, in the first place we were something new and different. We sang with kazoos. By this time Bing had discarded his drums and used a drum stick and cymbal so he could work closer to me and the piano. We worked many towns that had colleges, and we were very popular with the college kids."

Up and down California they traveled. Then, back in Los Angeles, Paul Whiteman was at one theater and Bing and Al at another. Jimmy Gillespie, who was Paul's manager, and Matty Malneck, who was the violinist in Paul's band, went to the theater, saw and heard Bing and Al, were impressed with the act, went back to Whiteman and told him about them. Paul wasn't too sure, but he invited Bing and Al to come over to his dressing room. That was fortuitous, because if Malneck and Gillespie hadn't gone into that theater, they would never have heard Bing and Al. If the connection with Whiteman hadn't happened, the boys might have wandered up and down the coast in vaudeville acts and playing nightclubs. When vaudeville died, they might have died with it. So there we have turning point No. 3.

Incidentally, Matty was from Denver, and as this story unfolds you'll notice how important people from Denver were in Bing's early life. Paul Whiteman was from Denver, too.

Now we come to turning point No. 4. Al and Bing joined Paul Whiteman in Chicago after taking a side tour to Spokane. They did very well in the Middle West as long as the college kids were

around. But, as Bing related, when they played the Paramount Theater in New York they fell right on their faces. The manager asked Whiteman to cancel them out of the show on the second day.

Bing always said, "To this day I don't know why we laid an egg." I asked Al why

Bing Crosby and Paul Whiteman
--From "Call Me Lucky"

they failed. Al offered a couple of suggestions. "First," he said, "the house was big and cavernous, and we were just two kids on this stage with a piano. A lot of people probably couldn't hear us." Remember that there were no microphones or sound systems in 1926. "The second thing is, New York City was big, it was metropolitan, it was suave, it was cosmopolitan. All this razzmatazz, all this scat singing and such, meant absolutely nothing to the audience. College kids across the country loved it, but it meant nothing to New York." That was Al's opinion, and it has a great deal of merit.

After this disaster Al and Bing were still appearing in the Whiteman band. One of them held a French horn with no mouthpiece, and the other held a guitar with no strings. Most of the time they were dropping curtains and such, just being handy men. They were getting $150 apiece a week, but Paul didn't need them and could have wiped them out in a hurry.

Then Harry Barris appeared on the scene. Harry was from Denver, and he and Matty Malneck were friends. At that time he worked as a single, playing at George Olsen's Club. Matty went to see Harry Barris out of friendship. Somehow a connection was made between Paul Whiteman and Harry Barris. Paul said to Bing and Al, "You're not doing well as a duo. How would you like to try it as a trio?"

Bing and Al were desperate, and Bing's famous reply was "We'll give anything the college try to stay with the band." So the Rhythm Boys were born. Musically, this was very important. If you listen to the early Whiteman records with Crosby and Rinker as a duo you'll find they dwelt on scat singing for a second chorus. Today it sounds dated, but that was their style. When Barris joined them the first thing they rehearsed was "Mississippi Mud," a new song he had composed. He was new, he was fresh, and his scat singing was really updated. He gave the duo a lift they never would have achieved by themselves. Without Harry they could have been washed up, sent back to the Pacific Coast, and Bing could even have returned to Spokane.

From 1926 to April 1930 the Rhythm Boys were a featured attraction with Paul Whiteman. But then they left Whiteman in Seattle and went down to Los Angeles. Let's give turning point No. 5 to Jimmy Grier, who at that time played first alto and was chief arranger for Gus Arnheim. Grier heard them at the Montmartre Cafe on Hollywood Boulevard. He was impressed with Bing's solos. Arnheim had a two-hour broadcast nightly at the No. 1 night spot in town, the Cocoanut Grove. If Jimmy hadn't heard them and brought them to the attention of Gus Arnheim, the Rhythm Boys might never have been hired.

They were at the Cocoanut Grove a year, from June 1931 until June 1932. That year's experience, along with the Mack Sennett comedies, was what launched Bing into stardom. He was in the right place, the movie capital, at the right time. Radio broadcasts were big, and the Arnheim band was on the air two hours each night. A star was born!

Editor's note: Don Eagle has promised us more articles about Bing's career. We will be looking forward to them.

NICE WORK IF YOU CAN GET IT

By

Mark Scrimger

A PICTORIAL TOUR OF THE "COCOANUT GROVE" WHERE BING SANG WITH THE GUS ARNHEIM ORCHESTRA IN 1930-31

The World Famous Cocoanut Grove · Los Angeles Ambassador

BING'S ARNHEIM RECORDINGS

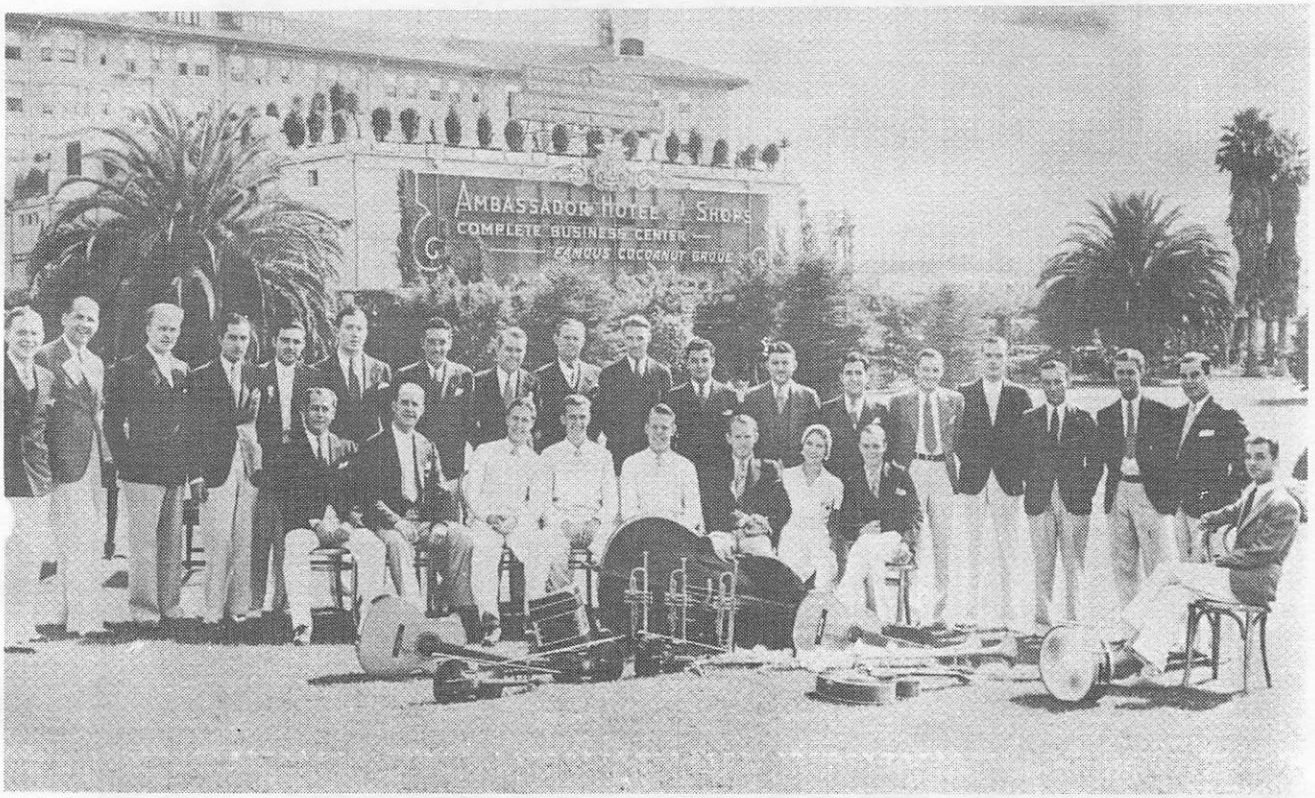
1930

26 Aug.	Three little words
29 Oct.	Fool me some more
29 Oct.	It must be true
20 Nov.	Them there eyes
20 Nov.	The little things in life

1931

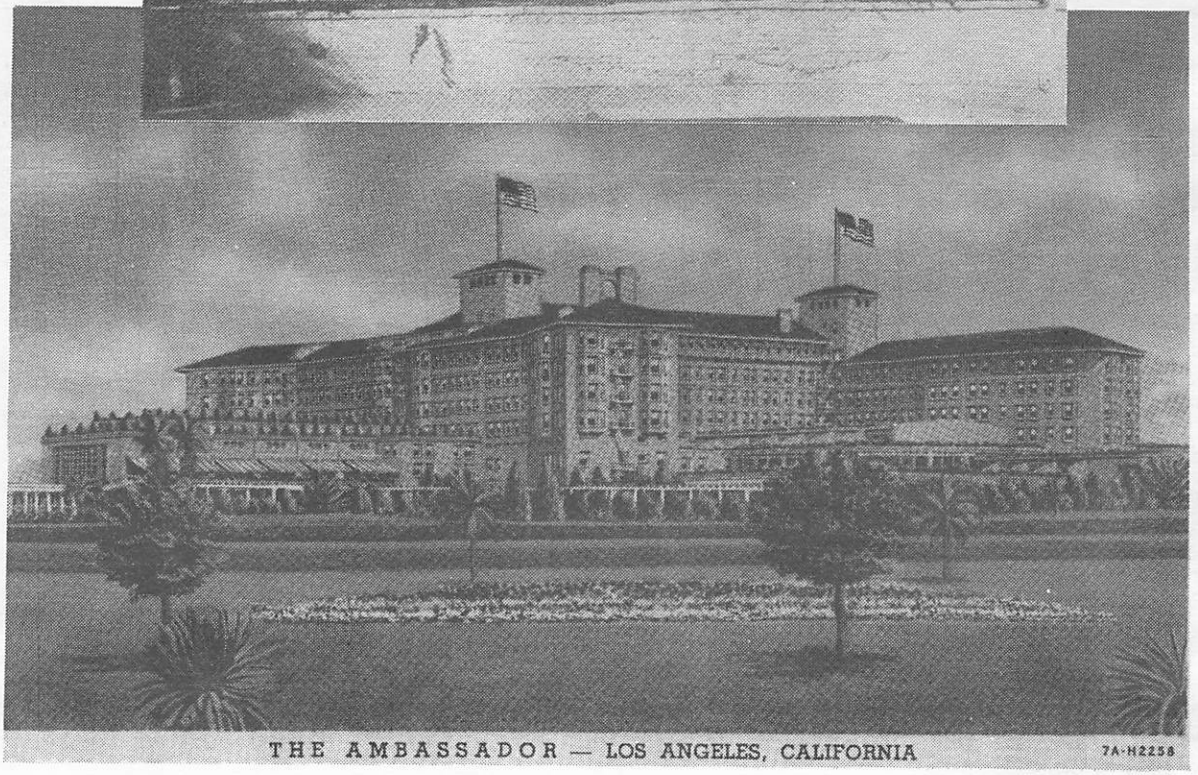
19 Jan.	I surrender, dear
2 Mar.	Thanks to you
2 Mar.	One more time
2 Mar.	Wrap your troubles in dreams
2 Mar.	Just a gigolo
1 May	Ho hum!
1 May	I'm gonna get you

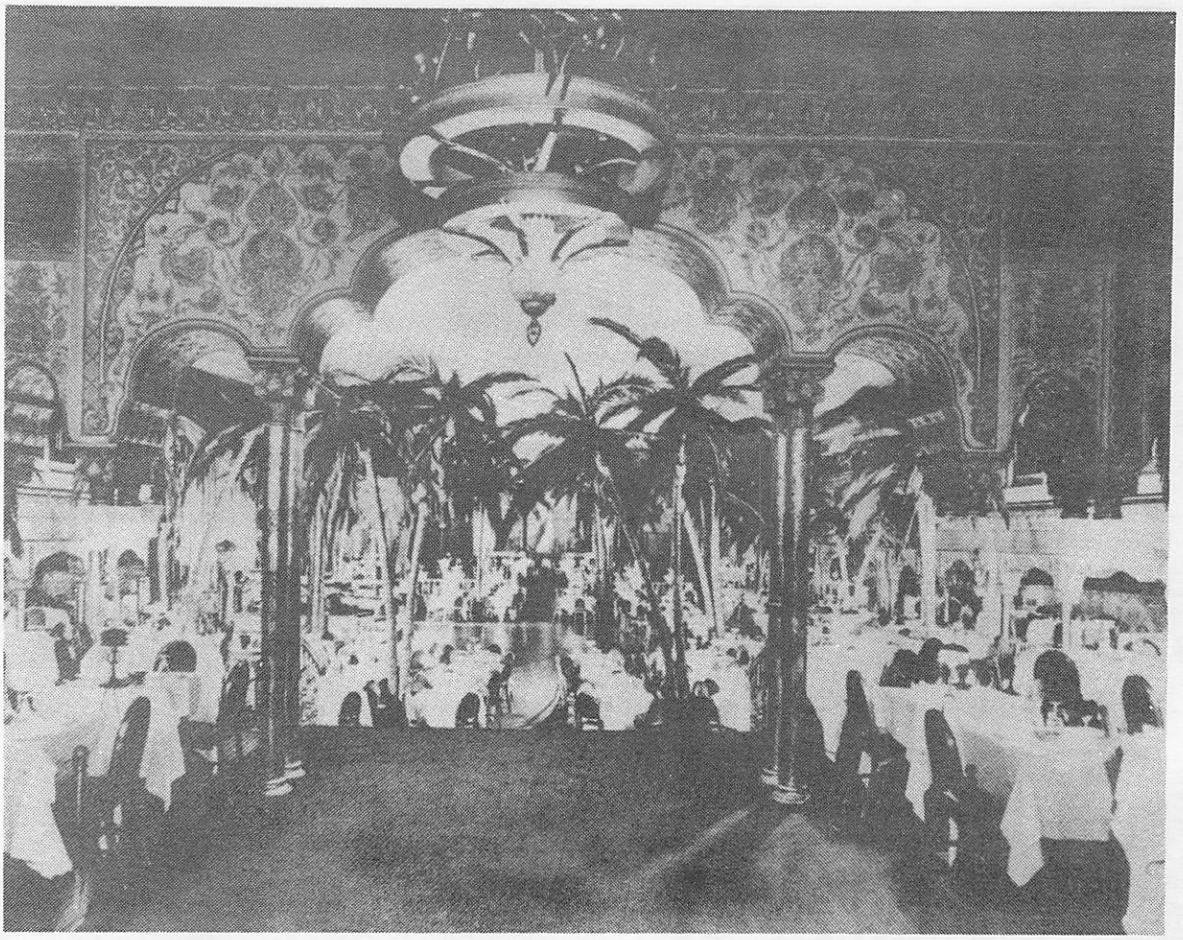
1931--A formal portrait of Bing; he was still working the Cocoanut Grove with the Rhythm Boys when he posed for this photo.



The 1931 Gus Arnheim Orchestra on the lawn of the Ambassador Hotel shortly after the departure of both Bing Crosby and singer/violinist Russ Columbo. Mr. Arnheim is seated on the extreme right, and ex-Rhythm Boy Harry Barris is seated front row right.

608 AMBASSADOR HOTEL, LOS ANGELES, CALIF.


THE AMBASSADOR — LOS ANGELES, CALIFORNIA
7A-H2258



The Cocoanut Grove of the Ambassador Hotel, circa 1930--"where stars twinkle and clouds drift and the moon waxes and wanes."

Where movie stars rub elbows with sales clerks--the world-renowned Cocoanut Grove. Bing Crosby got his start here, as did many others.

Landmark hotel closes its doors

LOS ANGELES (AP) — The 68-year-old Ambassador Hotel, a landmark where Charlie Chaplin once lived and where Robert Kennedy was assassinated, checks out its last guest today and closes its doors.

Employees and visitors walked the nearly empty lobby Monday as Christmas decorations were taken down. People snapped pictures and swapped memories about the hotel, which had once put up the likes of Soviet Premier Nikita Khrushchev and actress Elizabeth Taylor, but which has lost money in recent years.

The hotel, which sits on 23.5 acres of expansive greenery on Wilshire Boulevard, faces an uncertain future, said spokeswoman Margaret Burk..

Newspaper article dated January 3, 1989

In 1935 Bing and Mary Pickford were among the featured performers in a Paramount short subject entitled "Star Night at the Cocoanut Grove." It was filmed in color and Bing sang "With Every Breath I Take."

pressed a willingness to appear here again and give Suico and Nardin, or any other twosome, a game.

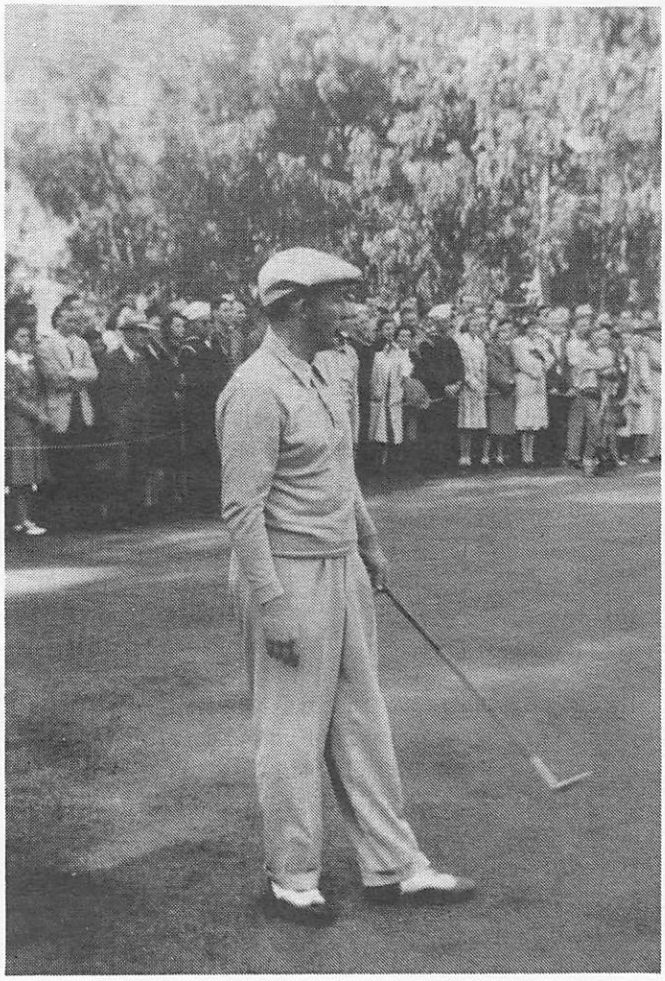
"Why you know it's just a lark for us," explained Hope. Most people have to think about that one.

Now that Crosby and Hope want to play again, it's up to the local Junior Chamber, the AWVS and Dewey Longworth, the Claremont pro who did a slick refereeing job yesterday, to smoke the return episode.

CLAREMONT COUNTRY CLUB (A.M.)

Hole	Yards	Par	Hope	Cros.	Nardin	Suico
1	460	4	5	4	5	5
8	175	3	3	3	4	4
9	405	4	5	4	3	4
10	155	3	5	4	3	4
11	400	4	6	5	4	4
14	301	4	5	3	5	4
15	353	4	5	4	5	5
16	385	4	5	5	4	4
18	525	5	5	5	5	5
		35	44	37	40	39

(Hope-Crosby one up)



"...Bing would sing bits and pieces of requests from the gallery--a cappella--and people bought bonds like crazy. On the 9th hole, they took an intermission break to put on a show. A truck came out with a small piano, and Bing sang his heart out. It was a glorious day, never to be forgotten."

--Helen Tolton

The crooner stopped, marked his ball and asked, "How about a bond?"

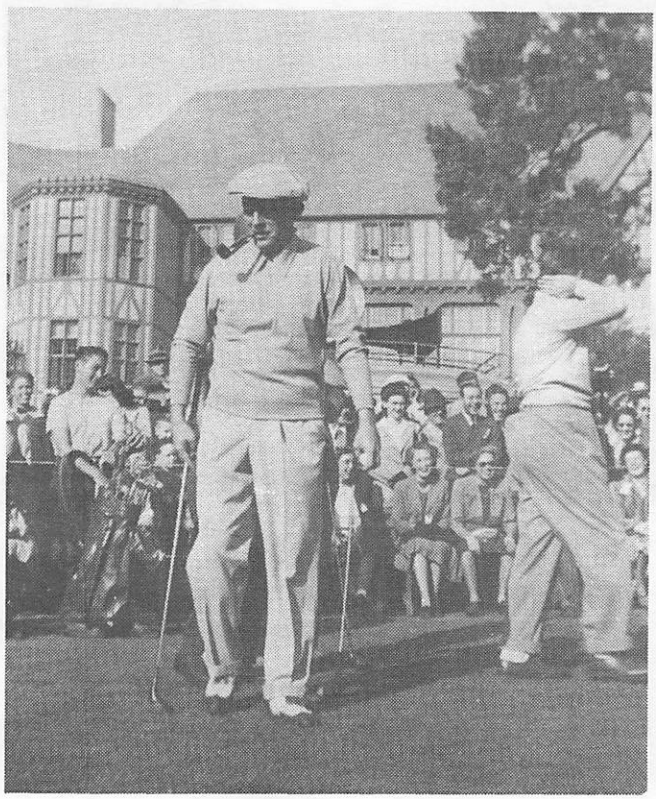
Bing wouldn't sing for $5000 so the bidding started with Hope tossing gags so fast it was impossible to keep track. The amount was worked up to $25,000 and Reinhard added another $25,000 on the promise that Hope would dance the second chorus.

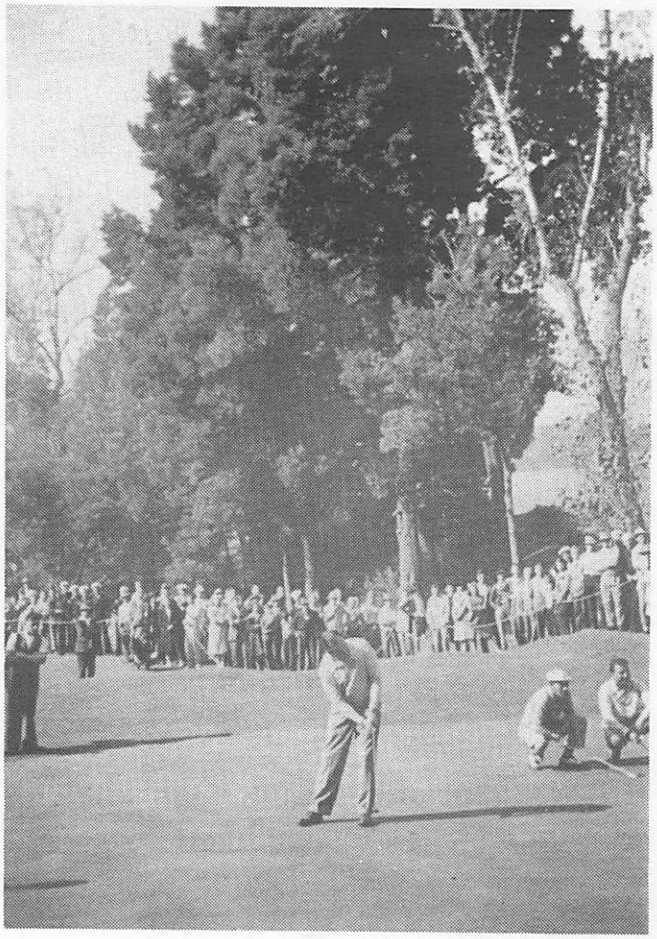
So for a $50,000 bond, the customers saw and heard Crosby sing "Honeysuckle Rose" while Hope, spikes and all, danced the second chorus. The big gallery liked the show and gave the boys a terrific hand. Then Bing dribbled the putt in for a bird and presented the bond to Mrs. George Washington Baker Jr., the boss lady among the AWVS.

MY, WAS IT FOGGY

On the 18th green, after the finish of the match, Crosby sang two more tunes, "White Christmas" and "Jingle Jangle," while Hope gave an account of his trip to Alaska where he entertained soldiers. That was the airplane trip when it was so foggy the birds had to come down to the ground and walk and the pilots up front were busy measuring cigarettes.

As an entertainment value, the people who paid one dollar to the American Women's Volunteer Service for the event were amply rewarded. Hope and Crosby were at their best. Hope is one of those rare comedians who can be just as funny away from a mike and off a stage as he is in front of the footlights. They are genuine people. Today, Hope takes his radio company to Sacramento for the Mather Field boys while Crosby will visit the Oak Knoll Hospital and give the sailors a bit of cheer.





PACIFIC HEROS GUESTS

Sailors and Marines from local hospitals were AWVS guests at the match yesterday and following the event, the boys were invited to stay for lunch by the Claremont club members.

As golfers, Hope and Crosby can play with anyone and hold their own. Suico and Nardin are top amateurs. Saturday, for example, Suico recorded a 68 at Claremont in a practice round. Yesterday he was off with his short game. Maybe it was caused by the steel helmet Hope asked him to sport.

While Henry ran into the clubhouse to get his shipyard beaver, Hope told the crowd that it was one way to wear the boy down in the match. Nardin did not play his usual game. It was the first time he had ever faced a really big gallery and this might have had some effect.

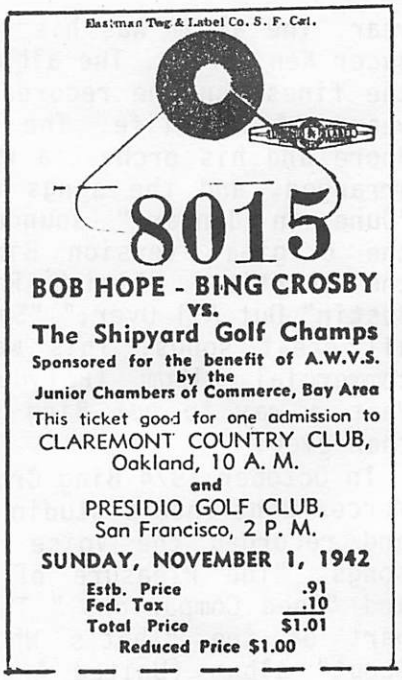
TAKE QUICK LEAD

Crosby and Hope were two up at the end of two holes and hung on to the pace all the way. The crooner finished the nine two over. At the Presidio Club, San Francisco, in the afternoon, Crosby cracked par and finished one under for the day. The man is straight and as sure as taxes when once near the green. Hope clowned to a degree but he showed that he knows what the game is all about from the moment he hit an explosion ball on the first tee until the windup.

There is considerable talk of a rematch. When contacted last night, both Hope and Crosby ex-

Bing and Bob Versus the Shipyard Champs

Helen Tolton Was There....



On Sunday, November 1, 1942 the American Women's Volunteer Service promoted a golf tournament to generate war bond sales. The matches were held at Claremont Country Club, Oakland, and Presidio Golf Club, San Francisco. In Oakland Bob Hope and Bing Crosby teamed against Henry Suico and Reno Nardin, shipyard golf champs. Helen Tolton and her late husband Marston were there and took these pictures.

The article reprinted below is by Bob Blake and appeared in an Oakland newspaper on November 2, 1942.

Oakland won't have a $5000 golf tournament this season, and probably not for the duration.

But Oakland had a surprise $50,000 tournament yesterday, and the champions of the event happened to be Bing Crosby and Bob Hope, the film and radio celebrities.

It was probably the biggest single money tournament held in the history of golf.

Crosby and Hope defeated Henry Suico and Reno Nardin, shipyard golf kings, 1 up in a nine-hole match played before more than 3000 people at snug Claremont Country Club.

It was a legitimate match but it was practically finished on the sixth when S. A. Reinhard, Oakland banker, stopped Crosby as he was putting for a bird and paid $50,000 to have Bing sing and Hope dance before the big crowd.

A $50,000 SONG

Crosby was ready to tap an eight-foot birdie putt when Reinhard shouted, "How about a song, Bing?"

year. The album was his sixth with producer Ken Barnes. The album was probably the finest one he recorded in the final years of his life. The music by Pete Moore and his orchestra was beautifully arranged, and the songs are excellent. "June in January" sounded better than the original version Bing recorded in the thirties. "Sleigh Ride," "June Is Bustin" Out All Over," "Summer Wind,"... all great songs. This was Bing's last commercial album (Polydor PD-1-6128). What a way to go! Bing sounded better than ever.

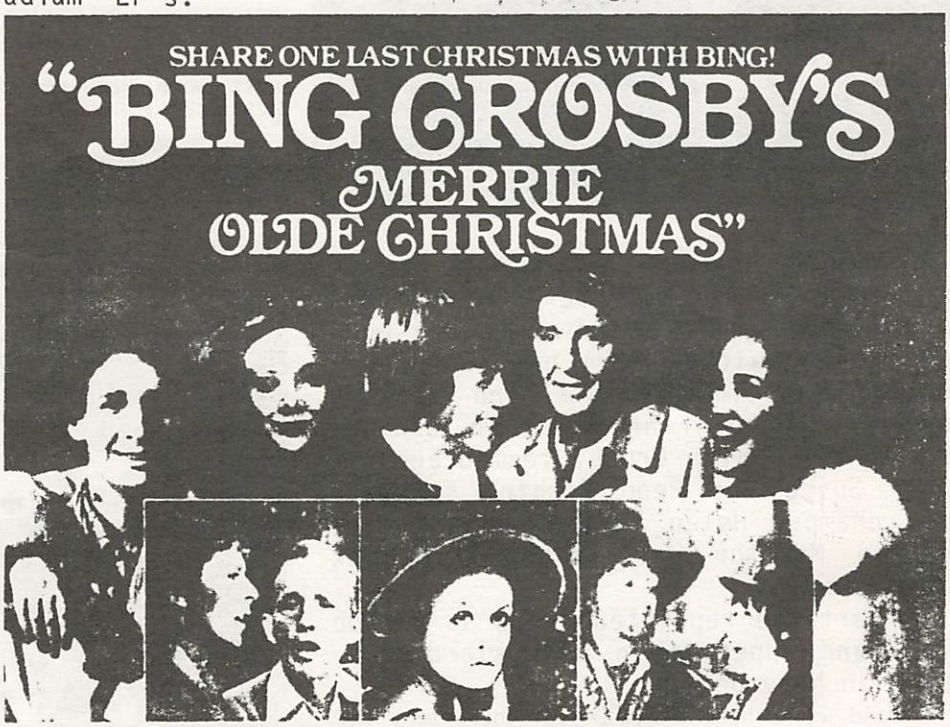
In October 1974 Bing Crosby and Johnny Mercer went into a studio in Los Angeles and recorded the voice tracks for two songs, "The Pleasure of Your Company" and "Good Companions." The songs became part of the "That's What Life Is All About" album (United Artists LA-554-G) that was completed in London in February of 1975. Ken Barnes' and Pete Moore's association with Bing began with this album. The other albums made by this team are "A Couple of Song and Dance Men," with Fred Astaire (United Artists LA-588-G); "At My Time of Life" (United Artists UAS-29956); "Beautiful Memories" (United Artists LA-833-G); and the aforementioned "Seasons" and "Live at the London Palladium" LP's.

Besides working with Ken Barnes, Bing recorded a set of songs in 1976 for Decca/London, "Feels Good, Feels Right" (London PS-679). The album was produced by Kevin Daly, and Alan Cohen conducted the orchestra. Also, a set of 3 LP's was recorded in London in 1975 and features Bing reading a condensed version of "Tom Sawyer" (Argo ZSW-561/563).

BING CROSBY'S MERRIE OLDE CHRISTMAS. Before recording the "Seasons" album, Bing taped his annual Christmas special in London. The show had an English theme. Bing and his family are invited to spend the Christmas holidays with relatives in England. The show had a fine cast: David Bowie, Twiggy, Ron Moody, Stanley Baxter, and the Crosby family. There were wonderful moments: Bing's duet with David Bowie on "The Little Drummer Boy"/ "Peace on Earth"; his duet with Twiggy, "Have Yourself a Merry Little Christmas"; and his last rendition of "White Christmas." The show was televised a few weeks after Bing's death, and it was the best show in recent years.

So between the Palladium, "Seasons," the interview with Alan Dell and the Christmas show, Bing's final weeks were a success, and England did Bing Crosby proud!

'Bing Crosby's Merrie Olde Christmas' includes harmonizing with David Bowie.



Ad courtesy Greg Van Beek

BING IN ENGLAND

by DON MAHONEY

"Seasons," the B.B.C., London Palladium, Alan Dell, International Crosby Circle, Claridge's, Picadilly, New Bond Street, Ken Barnes, "Beautiful Memories," Michael Parkinson, etc. What do all these names and places stand for? They stand for Bing Crosby's love affair with England.

Shortly before his death on a golf course in Spain on October 14, 1977, Bing had just completed a very successful tour of England. Besides his concerts with his family and Rosemary Clooney at the London Palladium and a couple of other major cities in England, Bing found time to record his last commercial album "Seasons" with Ken Barnes and taped the annual Christmas show with a British cast of David Bowie, Twiggy, Ron Moody, and Stanley Baxter. He also taped an interview and eight songs for B.B.C. radio with Alan Dell.

THE LONDON PALLADIUM. In June of 1976 and September of 1977 Bing Crosby, Rosemary Clooney, British comedian Ted Rogers and, of course, the Crosby family, appeared to sell-out crowds at two successful seasons at the Palladium. Those were great shows, and the love the British had for Bing was shown. They gave him standing ovations just for walking out on stage.

The shows were well put together. Bing sang duets with Rosie Clooney, clowned around and sang with Ted Rogers, gave his family a chance to perform; then he would go into his mammoth song medley of his hits. The audience sang along with Bing, and he loved it. Proceeds went to charity. What a modest man was Bing!

We can enjoy hearing the concerts of 1976, because they were taped for a "live" album: "Bing Crosby Live at the Palladium" (K-Tel NE-951).

PETE MURRAY, MICHAEL PARKINSON, VERA LYNN, AND ALAN DELL. Bing was interviewed by these people for British television and radio. Two such programs stand out.

Bing and Rosie with Prince Philip, London, July 1976.

On August 30, 1975 Bing appeared on Michael Parkinson's television program. The show celebrated Bing's 50th year in show business. Bing sat and talked with Parkinson about his career and sang songs from the albums that he had just finished recording in London. The songs were done beautifully. Included were "Send in the Clowns," "Breezin' Along with the Breeze," and "That's What Life Is All About." a popular single in England at the time.

Then on October 11, 1977, after his season at the Palladium, Bing went into a B.B.C. radio studio and recorded eight songs with the Gordon Rose orchestra and then talked about the music with Alan Dell. This was to be his last professional performance. The last song was especially nice, "Once in a While," with its verse "...Hoping you'll think of me once in a while." Bittersweet! Three days later he was gone. The two programs above can be heard on the BBC album "Bing--The Final Chapter" (BBC-22398).

SEASONS. Shortly before his 1977 Palladium concerts Bing went into a recording studio and recorded twelve songs associated with the seasons of the

And Some More Crosby Correspondence

Bing Crosby
-Hollywood-

September 26, 1967

M. Jean-Paul Frereault
1541, Iena
Ville de Laval (Chomedey)
Province of Quebec, Canada

Dear Jean-Paul:

Thank you for your note. Sorry we didn't make connections when we were at EXPO 67.

The entire family enjoyed the whole thing immensely. In our opinion, it is one of the best things ever put together by modern man, and it's a great credit to Canadians and to the people in Montreal in particular who conceived this great exposition.

I'm sending a picture which was taken in front of the French Pavilion, I believe.

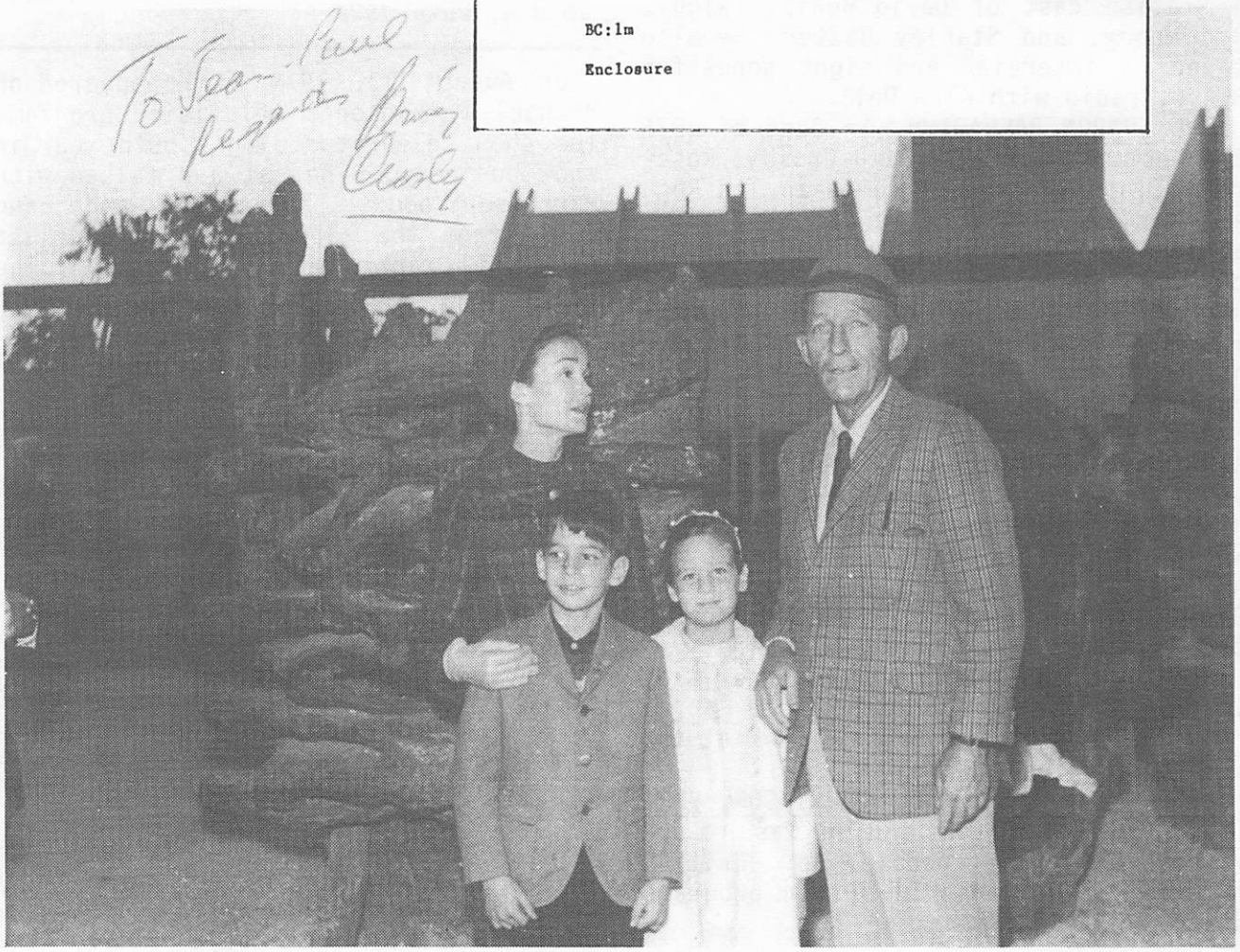
Thank you for your interest and support through the years -

Always your friend,

Bing Crosby

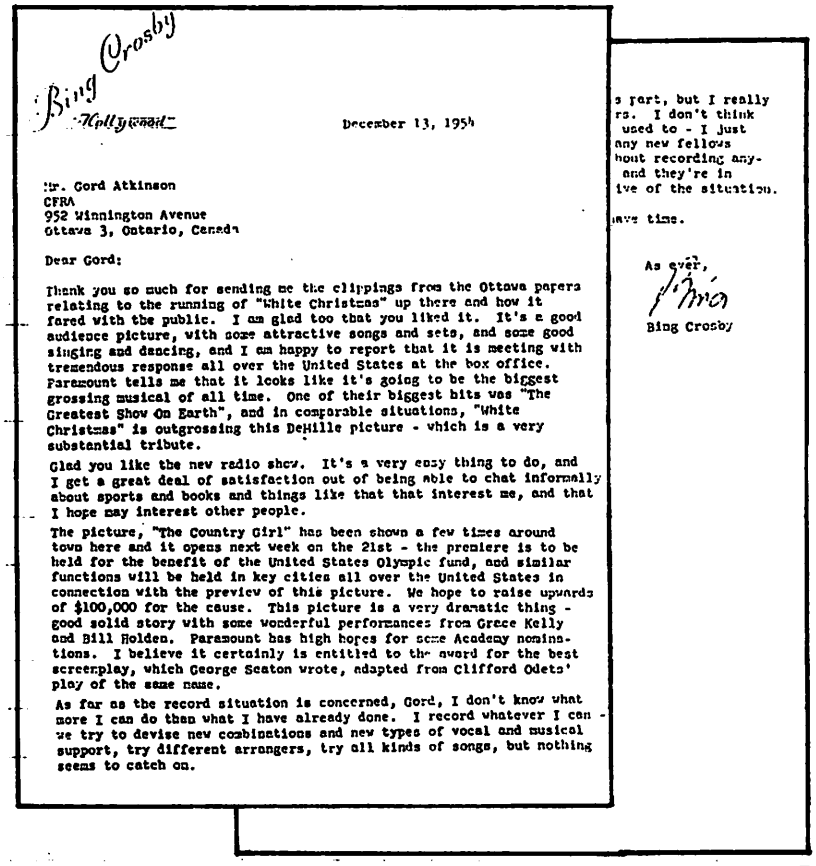
BC:lm

Enclosure



More Crosby Correspondence

BING DISCUSSES HIS SINGING STYLE AND RECORDING CAREER



Bing Crosby
Hollywood

December 13, 195[4]

Mr. Gord Atkinson
CFRA
952 Winnington Avenue
Ottawa 3, Ontario, Canada

Dear Gord:

Thank you so much for sending me the clippings from the Ottawa papers relating to the running of "White Christmas" up there and how it fared with the public. I am glad too that you liked it. It's a good audience picture, with some attractive songs and sets, and some good singing and dancing, and I am happy to report that it is meeting with tremendous response all over the United States at the box office. Paramount tells me that it looks like it's going to be the biggest grossing musical of all time. One of their biggest hits was "The Greatest Show On Earth", and in comparable situations, "White Christmas" is outgrossing this DeMille picture - which is a very substantial tribute.

Glad you like the new radio show. It's a very easy thing to do, and I get a great deal of satisfaction out of being able to chat informally about sports and books and things like that that interest me, and that I hope may interest other people.

The picture, "The Country Girl" has been shown a few times around town here and it opens next week on the 21st - the premiere is to be held for the benefit of the United States Olympic fund, and similar functions will be held in key cities all over the United States in connection with the previev of this picture. We hope to raise upwards of $100,000 for the cause. This picture is a very dramatic thing - good solid story with some wonderful performances from Grace Kelly and Bill Holden. Paramount has high hopes for some Academy nominations. I believe it certainly is entitled to the award for the best screenplay, which George Seaton wrote, adapted from Clifford Odets' play of the same name.

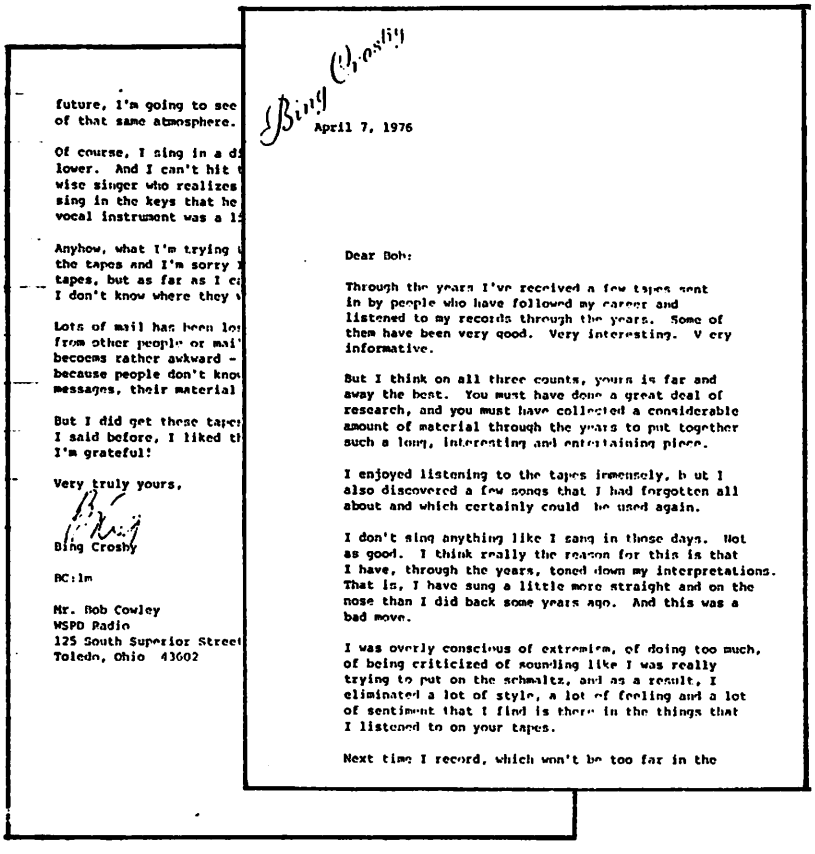
As far as the record situation is concerned, Gord, I don't know what more I can do than what I have already done. I record whatever I can - we try to devise new combinations and new types of vocal and musical support, try different arrangers, try all kinds of songs, but nothing seems to catch on.

s part, but I really
rs. I don't think
used to - I just
any new fellows
bout recording any-
and they're in
ive of the situation.

ave time.

As ever,

Bing Crosby



Bing Crosby

April 7, 1976

future, I'm going to see
of that same atmosphere.

Of course, I sing in a d
lower. And I can't hit
wise singer who realizes
sing in the keys that he
vocal instrument was a l

Anyhow, what I'm trying
the tapes and I'm sorry
tapes, but as far as I c
I don't know where they

Lots of mail has been lo
from other people or mai
becoems rather awkward -
because people don't kno
messages, their material

But I did get these tape
I said before, I liked t
I'm grateful!

Very truly yours,

Bing Crosby

BC:lm

Mr. Bob Cowley
WSPD Radio
125 South Superior Street
Toledo, Ohio 43602

Dear Bob:

Through the years I've received a few tapes sent in by people who have followed my career and listened to my records through the years. Some of them have been very good. Very interesting. Very informative.

But I think on all three counts, yours is far and away the best. You must have done a great deal of research, and you must have collected a considerable amount of material through the years to put together such a long, interesting and entertaining piece.

I enjoyed listening to the tapes immensely, but I also discovered a few songs that I had forgotten all about and which certainly could be used again.

I don't sing anything like I sang in those days. Not as good. I think really the reason for this is that I have, through the years, toned down my interpretations. That is, I have sung a little more straight and on the nose than I did back some years ago. And this was a bad move.

I was overly conscious of extremism, of doing too much, of being criticized of sounding like I was really trying to put on the schmaltz, and as a result, I eliminated a lot of style, a lot of feeling and a lot of sentiment that I find is there in the things that I listened to on your tapes.

Next time I record, which won't be too far in the

EXCERPTS FROM A LETTER TO GORDON ATKINSON DATED 12/13/54

"As far as the record situation is concerned, Gord, I don't know what more I can do than what I have already done. I record whatever I can--we try to devise new combinations and new types of vocal and musical support, try different arrangers, try all kinds of songs, but nothing seems to catch on.

"I know the promotion has been apathetic on Decca's part, but I really feel candidly that the fault is not entirely theirs. I don't think the records that I make are as good as the ones I used to--I just don't sing that good any more..."

EXCERPTS FROM A LETTER TO BOB COWLEY DATED 4/7/76

"I don't sing anything like I sang in those days. Not as good. I think really the reason for this is that I have, through the years, toned down my interpretations. That is, I have sung a little more straight and on the nose than I did back some years ago. And this was a bad move.

"I was overly conscious of extremism, of doing too much, of being criticized of sounding like I was really trying to put on the schmaltz, and as a result I eliminated a lot of style, a lot of feeling and a lot of sentiment...

"Next time I record, which won't be too far in the future, I'm going to see if I can capture a little of that same atmosphere.

"Of course, I sing in a different key now--considerably lower. And I can't hit the notes I used to. It's a wise singer who realizes that and doesn't strive to sing in the keys that he could formerly handle when his vocal instrument was a little less worn and torn..."

TRANSCRIPTION

CONTRACTOR'S ELECTRICAL TRANSCRIPTIONS AND PHONOGRAPH RECORDINGS REPORT

LOCAL 47, A. F. of M. **Musicians Mutual Protective Assn.** LOS ANGELES, CALIF.

Sponsored Program—Name of Advertiser

Library Service—For Whom Made

Name of Agency

No. Programs Made: ½ Hr. | ½ Hr.

If this Recording is part of a Transcribed Series, give No. of units remaining to be made.

No. of Episode or Unit covered by this report.

DATE Of Recording: DEC. 20, 1940

Name of Recording Studio and AFM License No.: RECORDINGS INC.

Name of Orchestra or Leader: J. S. TROTTER

Sponsored Trans. — Start | Finish | Hrs.

Library Trans. — Start | Finish | Hrs.

Phonograph Recording Made For: DECCA REC.

If Vocal Record—Name of Artist: BING CROSBY

Size of Records: 10 | No. of Sides Recorded: 4

Phonograph — Start: 5:45 | Finish: 9:00 | Hrs.: 3¼

LEADER or CONTRACTOR FAILING TO REPORT engagement not paid within 30 days may be held personally responsible for same.

PRINT OR WRITE NAMES PLAINLY	I	Instrument	Basic Price: Phonograph	Basic Price: Transcription	Overtime Amount	Amt. For Additional Record(s)	Total Pay	REPORT MUST BE SIGNED BY EA MEMBER. SIGNATURE VERIFIES I FORMATION AS CORRECT AND TH STATED PAY IS TO BE RECEIVE
1 J. Dutton	✓	LDR.					30 50	1
2 W. Britain	✓	CNT+GUIT					65 —	2
3 J. JONES	✓	DRUMS					32 50	3
4 F. WHITING	✓	BASS					32 50	4
5 BILL ARTZT	✓	VIOL	3½ hrs 5:45 - 8 PM.				30 —	5
6 C LA VERE	✓	PIANO					32 50	6
7 E FEHLERT	✓	TRPT			"		30 —	7
8 A SECREST	✓	"					32 50	8
9 M. SOBOLENSKY	✓	VIOL			"		30 —	9
10 H. CASTLETON	✓	"					30 —	10
11 R CLARK	✓	SAX					32 50	11
12 J KRECHTER	✓	SAX					30	12
13 K JACKSON	✓	TRUMPET					32 50	13
14 MORTON B. FRIEDMAN	✓	SAX					32 50	14
15 WENDELL MAYHEW	✓	TROMB					30 —	15
16 V. MAYHEW	✓	SAX					30 —	16
17 A. LINCOLN	✓	TRUMP					32 50	17
18 C. GREEN	✓	TRPT					30 —	18
19 S. FREED	✓	VIOL					30 —	19
20								20

ARRANGER—COPYIST	CLASSIFICATION AND DESCRIPTION OF WORK		RATE	
ZULA SNYDER	COPYING			4 60
TED DUNCAN	ARR.	25 Pg.	2.00	50 —
J. S. TROTTER		27 "	"	54 —

NOTE: Time for Rehearsing and Recording, 15-minute units of LIBRARY SERVICE, is only ONE HOUR, as compared with ONE HOUR AND FIFTEEN MINUTES allowed for Sponsored Transcriptions. Overtime necessary to complete that particular program must be paid for at the rate of $6.00 for each one-half hour or fraction thereof, contractor double.

CONTRACTOR shall be held responsible for the correctness of the report and collection of the Local Tax from every member employed, based on the Minimum Scale governing the work. Have the report READY FOR SIGNATURES immediately following FINISH OF ENGAGEMENT and mail same at once to the Steward-Tax Office. Payment for tax must be made promptly after pay has been received. Contractor's signature hereon is his certification of data in this report.

Mail Report and Remittance to ED GERGEN, Steward-Tax Office, Musicians Bldg. 1417 Georgia St.

Signed Jerry Preston
Contractor

TOTAL TAXABLE	$ 777.70
TAX 2½%	$ 19.44

FOR OFFICE STAMP

278

FEB 5 1941

TRANSCRIPTION

CONTRACTOR'S ELECTRICAL TRANSCRIPTIONS AND PHONOGRAPH RECORDINGS REPORT

LOCAL 47, A. F. of M. **Musicians Mutual Protective Assn.** LOS ANGELES, CALIF.

Sponsored Program—Name of Advertiser

Library Service—For Whom Made

Name of Agency

No. Programs Made: ½ Hr. | 1 Hr.

If this Recording is part of a Transcribed Series, give No. of units remaining to be made.

No. of Episode or Unit covered by this report.

DATE Of Recording: DEC. 9/40

Name of Recording Studio and AFM License No.: DECCA

Name of Orchestra or Leader: VIC YOUNG

BASIC/SESSION: Start | Finish | Hrs.

ADDITIONAL RECORDS: Start | Finish | Hrs.

Phonograph Recording Made For: DECCA

If Vocal Record—Name of Artist: BING CROSBY

Size of Records | No. of MASTERS Made: 4

OVERTIME: Start: 5P.M. | Finish: 7:30 | Hrs.: 2½

LEADER or CONTRACTOR FAILING TO REPORT engagement not paid within 30 days may be held personally responsible for same.

	PRINT OR WRITE NAMES PLAINLY	✓	Instrument	Basic Price: Phonograph	Basic Price: Transcription	Amt. For Additional Record(s)	Overtime Amount		Total Pay		REPORT MUST BE SIGNED BY EA MEMBER. SIGNATURE VERIFIES I FORMATION AS CORRECT AND TH STATED PAY IS TO BE RECEIVE
1	HARRY BLUESTONE	✓	VIOLIN						30		1 Harry Bluestone
2	HENRY HILL	✓	"						30		2 Henry Hill
3	LOU KOSLOFF	✓	"						60		3
4	SAM FREED	✓	VIOLA						30		4 Sam Freed
5	JANETTE ROGERS	✓	FLUTE						30		5 Jeannette O'Rogers
6	RYLAND WESTON	✓	CLAR.						30		6 Ryland Weston
7	PERRY BOTKIN	✓	GUITAR						30		7 Perry Botkin
8	NAT KOSLOFF	✓	BASS						30		8 Nat Kosloff
9	CHAS. LAVERE	✓	PIANO						30		9 Chas. LaVere
10	SPIKE JONES	✓	DRS.						30		10 Spike Jones
11	VIC YOUNG	✓	LEADER						30		11
12											12
13											13
14											14
15											15
16											16
17											17
18											18
19											19
20											20

ARRANGER—COPYIST	✓	DESCRIPTION OF WORK—PAGES, HOURS, ETC.	RATE		
GIL GRAY	✓	ARR		120	—
MORT GLICKMAN	✓	COPY		50	97

REMARKS:

TOTAL TAXABLE $ 50.97

TAX 2½% $ 13.27

FOR OFFICE STAMP

360

JAN 28 1941

CONTRACTOR shall be held responsible for the correctness of the report and collection of the Local Tax from every member employed, based on the Minimum Scale governing the work. Have the report READY FOR SIGNATURES immediately following FINISH OF ENGAGEMENT and mail same at once to the Steward-Tax Office. Payment for tax must be made promptly after pay has been received. Contractor's signature hereon is his certification of data in this report.

Mail Report and Remittance to D GERGEN, Steward-Tax Office, [illegible] S

Signed.....

TRANSCRIPTION

CONTRACTOR'S ELECTRICAL TRANSCRIPTIONS AND PHONOGRAPH RECORDINGS REPORT

LOCAL 47, A. F. of M. **Musicians Mutual Protective Assn.** LOS ANGELES, CALIF.

Sponsored Program—Name of Advertiser

Library Service—For Whom Made

Name of Agency

No. Programs Made: ¼ Hr. | ½ Hr.

If this Recording is part of a Transcribed Series, give No. of units remaining to be made.

No. of Episode or Unit covered by this report.

Date of Recording: DATE DEC. 3, 1940

Name of Recording Studio and AFM License No.: RECORDINES INC.

Name of Orchestra or Leader: J. S. TROTTER

Sponsored Trans. Start	Finish	Hrs.	Library Trans. Start	Finish	Hrs.

Phonograph Recording Made for: DECCA REC. CO.

If Vocal Record—Name of Artist: BING CROSBY

Size of Records	No. of Sides Recorded
10	4

Phonograph Start	Finish	Hrs.
7	10	3

LEADER or CONTRACTOR FAILING TO REPORT engagement not paid within 30 days may be held personally responsible for same.

PRINT OR WRITE NAMES PLAINLY	/	Instrument	Basic Price: Phonograph	Basic Price: Transcription	Overtime Amount	Amt. For Additional Record(s)	Total Pay	REPORT MUST BE SIGNED BY EACH MEMBER. SIGNATURE VERIFIES INFORMATION AS CORRECT AND THAT STATED PAY IS TO BE RECEIVED
1 J S Trotter	✓						30 —	1 J S Trotter
2 P. Bolton	✓						60 —	2 Perry Bolton
3 J. Mayhew	✓						30 —	3 J Mayhew
4 J. Prokter	✓						30 —	4 J. Prokter
5 R. Clark	✓						30 —	5 R. Clark
6 Morton B. Friedman	✓						30 —	6 Morton B. Friedman
7 S. Fried	✓						30 —	7 S. FRIED
8 J. Lyman	✓						30 —	8 J Lyman
9 M. Schwartz	✓						30 —	9 M. Schwartz
10 H. Carlton	✓						30 —	10 H. Carlton
11 E. Eckert	✓						30 —	11 E Eckert
12 A. Sprecht	✓						30 —	12 A Sprecht
13 C. Green	✓						30 —	13 C Green
14 G. Lewis	✓						30 —	14 G Lewis
15 B. Rhodes	✓						30 —	15 B Rhodes
16 K. Jackson	✓						30 —	16 K Jackson
17 C. De Yoe	✓						30 —	17 C. De Yoe
18 F. Whiting	✓						30 —	18 F Whiting
19 L. Jones	✓						30 —	19 L Jones
20								20

ARRANGER—COPYIST	/	CLASSIFICATION AND DESCRIPTION OF WORK	RATE	
I. DUNCAN	✓	SCORE 21 PGS	2	42 —
J. TROTTER	✓	23 "	2	46 —
ZULA SNYDER	✓	COPYING		4680

NOTE: Time for Rehearsing and Recording, 15-minute units of LIBRARY SERVICE, is only ONE HOUR, as compared with ONE HOUR AND FIFTEEN MINUTES allowed for Sponsored Transcriptions. Overtime necessary to complete that particular program must be paid for at the rate of $6.00 for each one-half hour or fraction thereof, contractor double.

CONTRACTOR shall be held responsible for the correctness of the report and collection of the Local Tax from every member employed, based on the Minimum Scale governing the work. Have the report READY FOR SIGNATURES immediately following FINISH OF ENGAGEMENT and mail same at once to the Steward-Tax Office. Payment for tax must be made promptly after pay has been received. Contractor's signature hereon is his certification of data in this report.

Mail Report and Remittance to ED GERGEN, Steward-Tax Office, Musicians Bldg., 1417 Georgia St.

Signed Perry Bolton
Contractor.

TOTAL TAXABLE	$ 734 00
TAX 2½%	$ 18 37

FOR OFFICE STAMP

278
FEB 5 1941

TRANSCRIPTION

CONTRACTOR'S ELECTRICAL TRANSCRIPTIONS AND PHONOGRAPH RECORDINGS REPORT

LOCAL 47, A. F. of M. **Musicians Mutual Protective Assn.** LOS ANGELES, CALIF.

ORIGINAL

Sponsored Program—Name of Advertiser

Library Service—For Whom Made

Name of Agency

No. Programs Made | ¼ Hr. | ½ Hr.

If this Recording is part of a Transcribed Series, give No. of units remaining to be made.

No. of Episode or Unit covered by this report.

DATE Of Recording: FEB. 25, 1940

Name of Recording Studio and AFM License No.: RECORDINGS, INC.

Name of Orchestra or Leader: JOHN S. TROTTER

Sponsored Trans. Start	Finish	Hrs.	Library Trans. Start	Finish	Hrs.

Phonograph Recording Made For: DECCA REC. CORP.

If Vocal Record—Name of Artist: BING CROSBY

Size of Records | No. of Sides Recorded

Phonograph Start	Finish	Hrs.
5:10	7:30	3

LEADER or CONTRACTOR FAILING TO REPORT engagement not paid within 30 days may be held personally responsible for same.

PRINT OR WRITE NAMES PLAINLY	✓	Instrument	Basic Price Phonograph	Basic Price Transcription	Overtime Amount	Amt. For Additional Record(s)	Total Pay	REPORT MUST BE SIGNED BY EACH MEMBER. SIGNATURE VERIFIES INFORMATION AS CORRECT AND THAT STATED PAY IS TO BE RECEIVED.
1 J. S. TROTTER	✓	LDR.	30				30 —	1
2 P. BOTKIN	✓	CONTR.	60				60 —	2
3 J. MAYHEW	✓	S	30				30 —	3
4 H. WHITE	✓	S					30 —	4
5 JOHN CASCALES	✓	4 Xs						5
6 H. SCHAEK	✓							6
7 S. FREED	✓							7
8 J. JOYCE	✓							8
9 M. SOBOLEWSKY	✓							9
10 H. CARLETON	✓	S						10
11 L. JONES	✓	DRUMS						11
12 C. LAVERE	✓	PIANO						12
13 B. CRETZ	✓	BASS						13
14 A. LINCOLN	✓	G						14
15 G. GLOYOE	✓	PO						15
16 K. JACKSON	✓	TR						16
17 C. MARGULIS	✓	TP						17
18 A. SECREST	✓	TP						18
19 C. GREEN	✓	TS					600	19
20								20

ARRANGER—COPYIST	✓	CLASSIFICATION AND DESCRIPTION OF WORK	RATE	
J. S. TROTTER	✓	11 + 12 + 15	38 @ 3	114 —
ZOLA SNYDER	✓	COPYIST		37 -

NOTE: Time for Rehearsing and Recording, 15-minute units of LIBRARY SERVICE, is only ONE HOUR, as compared with ONE HOUR AND FIFTEEN MINUTES allowed for Sponsored Transcriptions. Overtime necessary to complete that particular program must be paid for at the rate of $6.00 for each one-half hour or fraction thereof, contractor double.

CONTRACTOR shall be held responsible for the correctness of the report and collection of the Local Tax from every member employed, based on the Minimum Scale governing the work. Have the report READY FOR SIGNATURES immediately following FINISH OF ENGAGEMENT and mail same at once to the Steward-Tax Office. Payment for tax must be made promptly after pay has been received. Contractor's signature hereon is his certification of data in this report.

Mail Report and Remittance to ED GERGEN, Steward-Tax Office, Musicians Bldg., 1417 Georgia St.

Signed: Perry Botkin
Contractor.

TOTAL TAXABLE	$ 751 —
TAX 2½%	$ 18.78

FOR OFFICE STAMP

MAR 351
MAR 25 1940

A New Discographical Find

Thanks to Ted Hering, Club Crosby obtained copies of Musician Union Contractor's Reports for four different Crosby recording sessions from the year 1940! As Bing was always vague about the musicians who accompanied him on his recordings, these sheets offer a goldmine of information. Ted was interested in them because of the drummer, a certain L. Jones, who shortly went on to greater glory under his nickname "Spike."

It's interesting to note that although the record labels for three of the sessions give credit to John Scott Trotter and his orchestra, it was actually Bing's close friend Perry Botkin who was the contractor who brought the personnel together, as evidenced by his doubled salary. Mr. Trotter, it seems, handled and was paid for most of the arranging chores. Names like Secrest, Margulis and the Mayhew Brothers are familiar as Whiteman Orchestra alumni from the late 1920's, when Bing served his apprenticeship with this organization.

The quickness with which Crosby recordings were made is verified here, as many of the sessions lasted less than three hours and yet usually produced four superb recordings. This is not counting the almost mandatory Jack Kapp second takes.

M.S.

THE RECORDING DATA

(ALL MADE IN LOS ANGELES, CALIFORNIA)

Title	Matrix	First Decca Issue
February 25, 1940	With John Scott Trotter and his Orchestra	
Devil May Care	DLA-1951-A	3064-B
The Singing Hills	DLA-1952-A	3064-A
I'm Waiting for Ships That Never Come In	DLA-1953-A	3257-A
December 3, 1940	With John Scott Trotter and his Orchestra	
Along the Santa Fe Trail	DLA-2251-A	3565-A
Lone Star Trail	DLA-2252-A	3584-B
It's Always You	DLA-2253-B	3636-A
I'd Know You Anywhere	DLA-2254-B	3565-B
December 9, 1940	With Victor Young and his Orchestra	
De Camptown Races	DLA-2259-A	3644-B
Did Your Mother Come From Ireland?	DLA-2260-A	3609-A
My Old Kentucky Home	DLA-2261-A-B	3886-B
Where the River Shannon Flows	DLA-2262-A	3609-B
December 20, 1940	With John Scott Trotter and his Orchestra	
You're Dangerous	DLA-2286-A	3637-A
A Nightingale Sang in Berkeley Square	DLA-2287-A	3584-A
You Lucky People You	DLA-2288-A	3636-B
Birds of a Feather	DLA-2289-A	3637-B

Label photo by Stanley Wayman

very scientific yet. Victor prescribed 78 as the correct speed for their discs, but most of their product cut after about 1910 runs in the neighborhood of 75-76 rpm. Columbia recommended 80 as the correct speed, but generally their discs were cut at or below Victor's speed. One exception is a 1923 Original Memphis Five session which was cut at 83 rpm. Although the sound reached the groove by an electronic path, the speeds continued to be quite variable until about 1930. This point was driven home some time back when I was preparing a 1927 English Columbia recording of Liszt's "Les Preludes" with Felix Weingartner and the London Symphony Orchestra for broadcast. All four sides were at different speeds, the first at about 74 rpm and each one slightly faster with the last at about 77.5 rpm.

Played back at 78.26 rpm (the "standard" speed, but still 1.74 slower than Columbia was claiming at the time), "I've Got the Girl" plays rather well with the orchestra in the key of F, but when the voices of Crosby and Rinker come in, there is definitely something wrong. Human voices don't normally sound like that. Some have said that Bing and Al just sang that way then. They didn't, either! This was only two months before their first recording with Whiteman, "Wistful and Blue." The Jazum issue retains the 78.26 speed, and this fact made my figuring possible, for the turntable I used for this bit of detective work was calibrated for variable speed by tenths of a percent. The Bing Crosby Historical Society disc was obviously produced by someone who was on the right track; they just didn't go quite far enough, apparently thinking, "It couldn't possibly be that far off." Well, believe me, folks, it can. "I've Got the Girl" was cut at 70.5 rpm!

The B.C.H.S. disc has the orchestra playing in E, and the voices sound better, but I checked with another friend, Herbert D. Freer, who spent many years arranging for dance bands, and he said that the only time that key would have been used was when the orchestra was almost entirely made up of strings, with the wind instrument parts kept very simple. In other words, for a group with the instrumentation and style of Clark, it would be pure insanity. E-flat, however, is a wonderful key for an orchestra like Clark's--the key fitting all the instruments (except perhaps the violin) like a glove; and what's more, when the disc is pitched in E-flat the familiar voices are clearly heard--sounding just like we know they did from their Whiteman recordings (Bing is the lower voice).

I hope this little(?) discussion helps clear up the controversy over Columbia 824-D. By the way, does anyone know where I can find a copy?

A LETTER FROM MCA

Steven Lewis received this letter from MCA in response to a letter he wrote giving his recommendations for a 20-cut CD of hard-to-find Crosby recordings:

Dear Mr. Lewis:

Your letter regarding Bing Crosby was forwarded to me, as I am in charge of our reissue series. Like back in July, I do appreciate your input, but I don't foresee a CD of what you suggest coming out in the near future. What we've tentatively planned is to come out with "Bing's Hollywood" on CD one package at a time, with the possibility of a comprehensive box somewhere down the line. The next Bing planned is a Spring release of "Blue Skies," and I really do believe that a "rarities" package will have to wait, probably being partially absorbed into the eventual box.

Anyhow, thank you again very much for your interest and input.

Sincerely yours, Andy McKaie, Director A & R, Special Markets & Products, MCA.

BING'S FIRST RECORD

BY BOB AULT

A few years ago, the Bing Crosby Historical Society issued a tribute record that included Bing's very first recording, "I've Got the Girl." Bill Osborn, who produced and annotated the B.C.H.S. disc, mentions in his notes that Bing always said that his and Al's singing on the initial recording reminded him of two chipmunks. Bill continues: "There was a reason for this. After the number had been cut, it was issued at a faster speed to give it a more jazzy flavor. Just recently the speed was modified and returned to the actual speed at which the song was originally recorded."

Bill Osborn's "restoration" pitched the recording in the key of E instead of F, the pitch on the original record and also the key of the sheet music. Generally speaking, Bill's theory was not well-accepted by Crosby collectors.

Your editor asked Bob Ault, a St. Louis collector of old records, author, radio engineer, and broadcaster, to study the record and give his opinion. You will be surprised at his findings. Whether or not you agree with Bob's conclusions, he is certainly well-qualified to give us an expert evaluation concerning the pitch of this recording.

For several years now, controversy has raged over Columbia 824-D, the Don Clark Hotel Biltmore Orchestra disc of Walter Donaldson's "I've Got the Girl" (title as shown on the sheet music). This is an attempt to settle these disputes.

One question has been whether this disc was recorded by the electrical or acoustical method. Columbia put a chart in their 1927 catalog indicating which recordings were which, and the break-off point was around the 320-D mark. However, the fact that Columbia still recorded acoustically for their Harmony label until 1927 led to the controversy. Another factor is that whenever Bing talked about that first session, he referred to a recording horn, that familiar relic of acoustical recording days.

So far, I've not been able to find any sure-fire documentation, but in 1926 the Victor Company's West Coast studio and plant were in Oakland, California, with all Los Angeles recording being done with "portable" (it only filled ONE truck) equipment. Possibly this was the case for Columbia as well, for they were doing a considerable amount of remote recording at this time. Bing's reference to the recording horn can indicate one of two things: (1) The horn used by Columbia for the Harmony recordings was in the studio; or (2) The microphone used for the Don Clark session had a horn attached to focus the sound on a not-too-sensitive microphone--a fairly common practice in the mid-twenties.

Thanks to friend Wayne Martin, I've been able to hear two reissues of this disc and can definitely say that it was recorded electrically. The copy used for the Bing Crosby Historical Society's Tribute Record No. 2 was apparently not in the best of shape, and the subsequent filtering leaves a little room for doubt, but the clarity and wide frequency range of the copy found on Jazum 39 leaves no question in my mind.

Now comes the other problem--the speed of the recording turntable. After many years of study, I've come to the conclusion that the only thing consistent about the recording speed of the early electrical recordings (1925-30) is their inconsistency.

I once thought that the various record companies actually recorded at the speed they advised customers to set their turntables for. Having given up that misconception several years back, I held on to the idea that at least the electrically - recorded discs were at the right speed. About four years ago, I found that assumption to be incorrect, as well. The idea seemed to be, "If the turntable spins, we can cut a groove." The Berliner Gramophone discs of the 1890's tended to be cut at about 56 rpm, give or take 3 or 4 rpm within a side--the recording turntables being turned by hand. With the introduction of weight-and-governor-driven recording turntables the speed became much more constant within a side, but the speeds could be anywhere from 68 to 84 rpm. Nothing was

Australian Report by David B. Currington

It seems that we are left with the lasting impression that Bing was easy-going. This attitude was part of the man and was reflected in his music.

Bing is on record as saying that he respected the opinion of people that were expert in their fields; he would go along with those he had faith in. That demonstrates a certain easy-going nature and there is evidence to support Bing's claim.

Perhaps the most profound and enduring example of this was the influence Jack Kapp, founder and president of Decca Records, had on the songs Bing recorded and even on his presentation of those songs. The pre-Decca Bing is much more jazz-oriented, with his performance being more energetic. The voice was perhaps noticeably ragged at times, but the entire range was used with full-blooded gusto. The Decca records show a quite noticeable mellowing, and with the expansion of the type of song being recorded we hear a narrowing of the full-voiced range and a somewhat sweeter quality appearing. (Bing apparently got the "crooner" tag in the early thirties, but to me this description is more in keeping with his style of the forties.) There are numerous reasons offered for this phenomenon, but the Kapp influence cannot be denied.

Further support for Bing's claim is the statement by (I think) Jimmy Van Heusen on the original 14-part BBC radio tribute expounding the fact that Bing was easy to write songs for because he never said "no."

Bing's apparent lack of concern and reliance on "expert" guidance is particularly noticeable on some of his sixties albums. On the whole, the choice of songs is quite acceptable and the vocals (what you can hear of them) are very good. But the balance! Bing must have had trouble breathing underneath the orchestras.

So it would appear that Bing had an almost lackadaisical attitude and was easily molded by those in the music industry. But is that really the case?

On the one hand, I find it easy to blame the producers of those sixties albums for under-recording Bing until I realize the fact that Bing was adamant about recording with a band. At a time when the young technicians were possibly only used to recording voice-over on a musical track or at least with the vocalist in a separate soundproof chamber, they may well have been confronted with the technical nightmare of maintaining voice/music separation with equipment not specifically designed for this purpose. I remember reading that for the first of Ken Barnes' London recording sessions the recording engineer was forced to get Bing to use his personal microphone, as the studio "mikes" were not adaptable for the "old-fashioned" method of recording that Bing insisted upon.

A widely publicized case to raise further doubt about the "easy-going" appendage was Bing's demand that "Sweet Leilani" be included in the "Waikiki Wedding" production. Bing really dug in his heels here and refused to continue filming until the song was included.

Another instance of Bing's strength of mind was related to me by Vance Sexton, a Bing enthusiast of many years standing. This was Bing's demand that he sing "Old Folks at Home" in "Mississippi." Rodgers and Hart had written the movie's entire musical score and were extremely reluctant to see a number on which they hadn't collaborated appear. Even after completion of the movie, Rodgers and Hart openly vented their annoyance to such an extent that Bing reacted by not recording or presenting on the air any of their songs for some years afterwards.

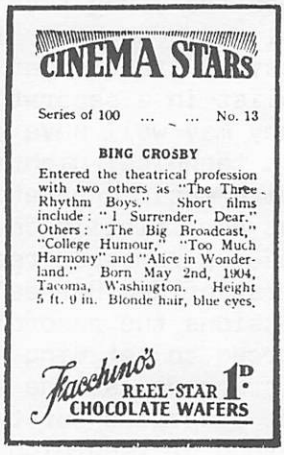
And if Jack Kapp's influence on Bing was vast, it was by no means completely stifling. The infamous argument between Bing and Kapp sees Bing recording "I Wished on the Moon" the way Bing wanted.

More and more, then, as some of these stories are relayed to me or come to mind, I wonder whether I'm one of the gullible public who has fallen victim to my own desire to believe that Bing was the supremely relaxed troubadour that his publicity--and Bing himself--would have us believe!

A Trip To The Crosby Cupboard

A LOOK AT A FEW FOOD-RELATED CROSBY COLLECTIBLES

FROM THE COLLECTION OF MARK SCRIMGER
WITH SPECIAL THANKS TO BILL ELLIOTT AND AL SUTTON



A card given away with candy in England in the early 1930's

A sugar packet from Bing's Pebble Beach Golf Tournament (probably from the late 1960's or early 1970's)

A mayonnaise jar lid from the 1930's

Dixie Cup ice cream lids from the 1930's, 1940's, and 1950's

"My Boy Still Thinks I'm the World's Best Cook!"

—says Bing Crosby's Mother

"He Can't Get Enough of my CORNED-BEEF PATTIES"

"My family says nobody else can make such tender pastry, but I give the credit to Royal Baking Powder"

Out in Hollywood, Mrs. H. L. Crosby is not just the mother of the famous Bing*. She has earned her own place in the spotlight by her fine skill at cookery.

You'll agree she deserves it when you try her delicious Corned Beef Patties.

They come from the oven dimpled brown—just tempting your fork to get to work. Inside each patty there's savory corned beef . . . richly blended with juicy tomatoes and tasty seasonings. And, wrapped around this appetizing filling, a delicate pastry—so flaky and tender it melts in your mouth.

Mrs. Crosby's recipe calls for Royal Baking Powder . . .

"I have used Royal Baking Powder for thirty years, and my mother used it, too," says Mrs. Crosby. "Of course, I've tried other baking powders—but I always changed right back again. Everything I make with Royal has a fluffy, tender lightness and delicate flavor that I just don't get with other baking powders."

It's the Cream of Tartar in Royal that makes such a difference in taste and texture. Cream of Tartar, you know, is a pure fruit product. It comes from ripe grapes—luscious, heavy with juice.

And Royal is the only nationally distributed baking powder made with this superior ingredient.

Yet Royal is not expensive. Enough for an average baking costs only about 1¢. When the best costs so little, why risk failure with a doubtful brand?

*Bing Crosby is the star of Kraft Music Hall, popular radio feature.

FREE—ROYAL COOK BOOK!
Savory meat dishes . . . delicious cakes, cookies, pies, puddings. Beautifully illustrated. Over 200 recipes. Valuable cooking helps. Mail the coupon.

Royal Baking Powder, Product of Standard Brands Incorporated, 691 Washington Street, New York, N. Y., Dept. 42.

Please send my free copy of the Royal Cook Book.

Name _____

Address _____

City _____ State _____

In Canada: Standard Brands Limited, [illegible] Ave., Toronto 2, Ont.

Copyright, 1937, by Standard Brands Incorporated

This advertisement was featured in several 1937 women's magazines. Another version I have covers two large pages in full color. I have an idea that Mrs. Crosby was approached to do this ad shortly after she and Pop Crosby moved to to Hollywood from Spokane in 1937 to live nearer their now-famous son. --M.S.

It's Philco Radio Time!

By Greg Van Beek

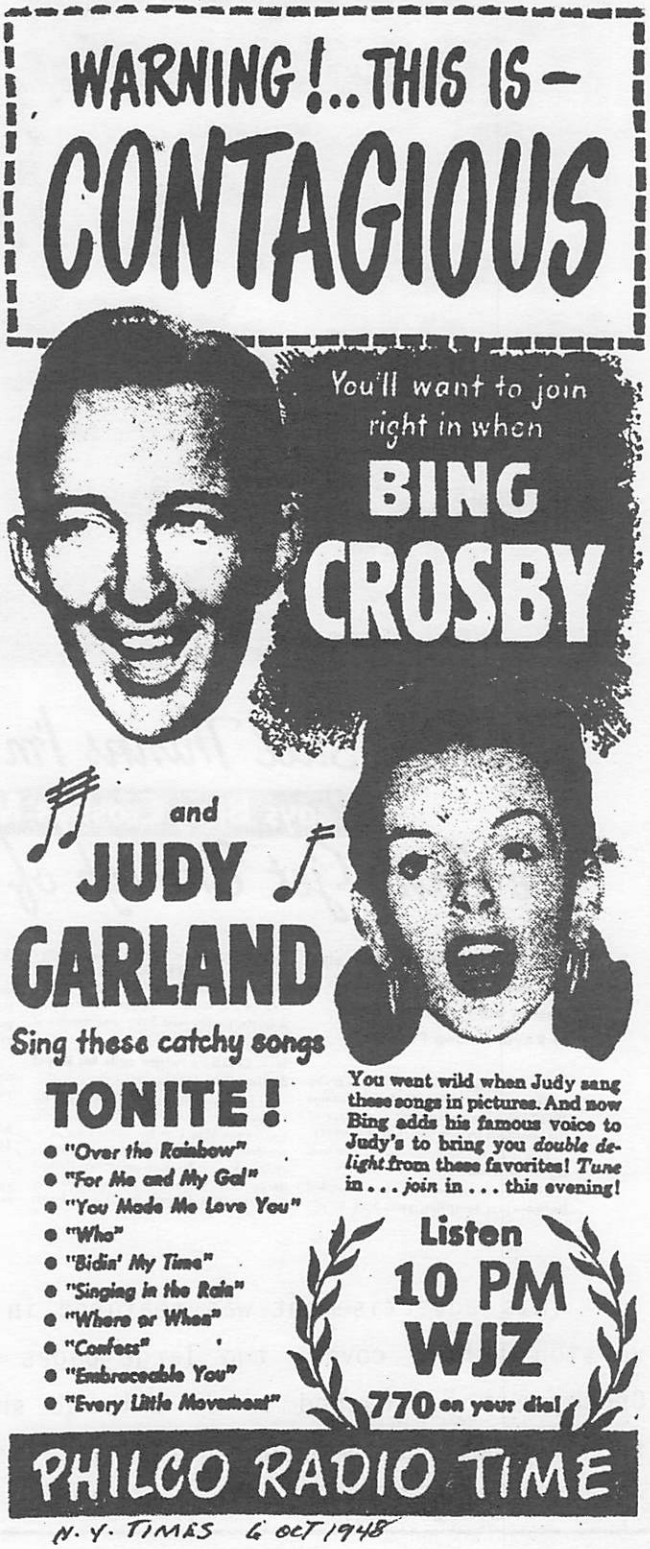
"This is Ken Carpenter welcoming you to Philco Radio Time, produced and transcribed in Hollywood, with John Scott Trotter, his orchestra and chorus, Skitch Henderson, Peggy Lee, and Bing's guest, Groucho Marx." That was the familiar introduction to Bing's only radio show between 1946 and 1949, Philco Radio Time.

After Bing left his highly-successful Kraft Music Hall show in May 1946, he no longer had the weekly radio show that he had been accustomed to for so long. That all changed on October 16, 1946, when Bing debuted a brand-new half-hour variety show on ABC. His guest on that first show was Bob Hope, and ratings soared. As the promotional ads read, "BING IS BACK!"

This was a whole new venture for Bing, as this was the first radio show not to be done "live," but recorded on newly-discovered magnetic tape. This enabled Bing to tape his shows in advance and to take more time off, instead of having to be at the studio every week for a live show. The Bing Crosby Research Foundation discovered the tape process in Germany after World War II and perfected it at their labs.

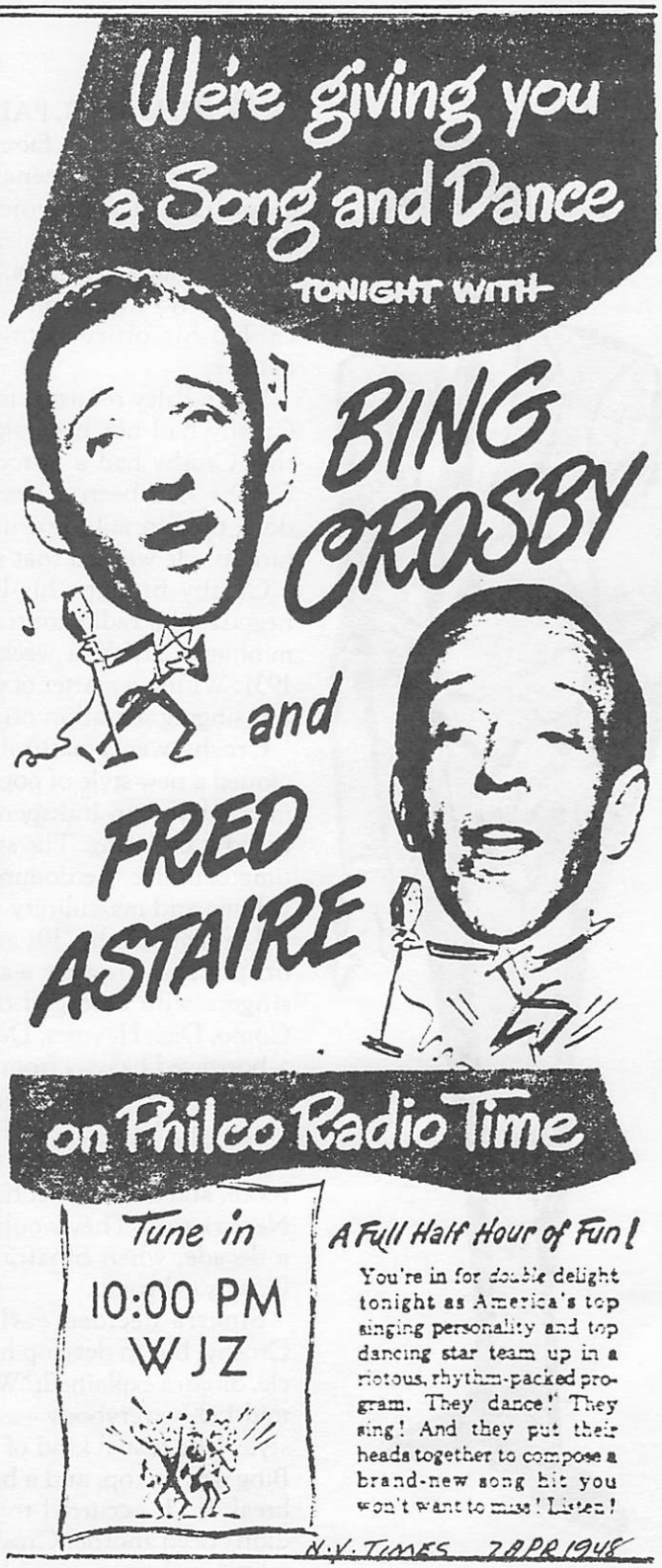
The show, sponsored by Philco radios and phonographs, usually had some clever little "jingles," where Bing, with the help of Ken Carpenter and sometimes one of the guests, would tell and sing the praises of the Philco products. Most often advertised was the model 1201, a table-model radio-phonograph with a totally-automatic record player. Being an old radio collector, I enjoy these commercials almost as much as the shows themselves. (Anyone out there have a model 1201?)

The Philco shows will always be a favorite of mine. I "discovered" Bing while collecting old-time radio shows around 1981, and my curiosity led me to buy "The Bing Crosby Show" from November 27, 1946 with Judy Garland. I'll never regret my purchase. Bing's easy-going personality on the show was so overwhelming and the songs so enjoyable that I started buying more Bing shows and records until I was "hooked." Just those short thirty minutes were enough to teach me that Bing was "something special."



I feel that the Philco shows deserve more stories and articles, like the fine ones that have been written about the Crosby-Clooney Shows and the Ford Road Shows. Maybe someone with the time and resources could compile a listing of all the songs found on the Philco shows from 1946-49. This would be a tremendous undertaking, but I'm sure it would be greatly appreciated by all fellow Crosby collectors.

EDITOR'S NOTE: Tim Morgereth's book "Bing Crosby: A Discography, Radio Program List and Filmography" has a listing of the songs performed on the show. However, we agree with Greg that some "in-depth" articles about the Philco shows would be of interest to our readers.



ADS PROVIDED BY JEAN-PAUL FREREAULT

THE Swooner VS. THE Crooner

By Steven W. Lewis

WILLIAM S. PALEY was walking the deck of the S.S. *Europa* on his way to Europe when he passed a teenage boy playing a phonograph record. The voice from the phonograph drew Paley nearer. He leaned over the record and read: I SURRENDER DEAR. CHORUS BY BING CROSBY. Wasting no time, Paley, the head of CBS radio, cabled his office: SIGN UP SINGER NAMED BING CROSBY.

When Paley returned from Europe, he found that Crosby had not been signed. His aides explained that Crosby had a history of unreliability. Indeed, Crosby had been a heavy partier, and even had done time in jail for drunk driving. But Paley was furious. He wanted that singer!

Crosby brought his lawyer to New York and negotiated a radio contract with CBS calling for a minimum $1,500 a week—an outrageous price for 1931. Within a matter of weeks, Crosby was the hottest singing sensation on radio.

Crosby was a natural for the radio. He championed a new style of popular singing that made the microphone an indispensable partner. The critics called it crooning. The style was easy-going and intimate, unlike the dominant style of the '20s, when volume and masculinity were directly related.

Throughout the '30s and '40s, Crosby's influence on popular singing was enormous. Most male singers who emerged during the period—Perry Como, Dick Haymes, Dean Martin, Nat King Cole—borrowed heavily from Crosby. The most famous imitator of all, however, was a skinny kid from Hoboken, New Jersey—Frank Sinatra.

Sinatra grew up with a picture of Crosby in his room, and in 1933 met his idol briefly backstage at a Newark club. They would not meet again for almost a decade, when Sinatra would be contending for Crosby's throne.

Sinatra decided early not merely to imitate Crosby, but to develop his own style. In a 1965 article, Sinatra explained: "When I started singing in the mid-1930s everybody was trying to copy the Crosby style—the casual kind of raspy sound in the throat. Bing was on top, and a bunch of us...were trying to break in. It occurred to me that maybe the world didn't need another Crosby. I decided to experiment a little and come up with something different."

Sinatra's first big break came in 1939, when he was hired to sing with the Harry James orchestra. Then in 1940 he joined the Tommy Dorsey band. Dorsey's trombone playing inspired Sinatra to adopt an instrumental approach to singing. By the time he left Dorsey in September 1942 to start a solo career, Sinatra had developed a style totally unique. The public—particularly young females—loved it.

A series of appearances at New York's Paramount Theatre in December 1942 established Sinatra as a new show business phenomenon. Young girls in the audience screamed and swooned when Sinatra sang, almost drowning out the Benny Goodman band.

The girls never swooned and screamed when Crosby played the Paramount, so why were they swooning over Sinatra? Frank's singing, of course, must have been a factor. But there was also his apparent frailty, innocence and vulnerability that evoked the motherly instincts in young females.

Some older listeners, however, rejected Sinatra's gentle sighing, moaning and mooing as not real singing. Crosby took Sinatra more seriously, complaining: "Frank Sinatra is the kind of singer who comes along once in a lifetime—but why did it have to be my lifetime!"

Despite Crosby's words, he was by no means down for the count of 10. In fact, the period 1943-48 was the most successful of his career. He sold more records during this time than any other recording artist, he was the number one box office attraction each year and won an Oscar for best actor for his role as Father O'Malley in the 1944 movie, "Going My Way." Bob Hope commented while opening a vein, "Any man with all those kids who could still play a priest deserves an Oscar."

So the stage was set for the battle of giants—an American institution versus the pied piper of the bobby soxers. It would be the Swooner vs. the Crooner, and the radio would be the battlefield.

Crosby launched the attack with these words: "Frankie weighed seven pounds at birth and has been losing ever since. When he went to school he didn't dare turn sideways for fear the teacher would mark him absent." Asked if Frank could be one of his boys, Bing replied, "Naw! Mine are all living."

Sinatra counterattacked by reminding folks of Crosby's receding hairline, his colorblindness and gaudy clothes, and his spread around the middle.

The phony feud climaxed when an angry female fan of Bing's plunged an icepick into a loyal Sinatra worshiper. After that, the two stars began to cool the feud. Nevertheless, thanks to a handful of recordings made during the mid '40s, we still can enjoy this classic radio feud in all its pomp and silliness.

The years that followed the feud saw Sinatra's career take a sudden nosedive beginning about 1947. In the early '50s he had neither a recording nor a movie contract. He then proceded to make one of the most remarkable recoveries in show business history.

Meanwhile, Crosby's career continued steady throughout the '40s and early '50s, and then began a decline brought on by age and rock 'n' roll.

Crosby and Sinatra were similar in that both achieved success as singers despite their lack of formal training or inability to read a note of music. Each became successful movie stars and radio personalities as well. But the differences are more interesting.

Crosby was casual and unpretentious—almost self-deprecating. Sinatra was intense, rowdy, with little humility.

And though Crosby sold more records, Sinatra became the better singer. Sinatra would have settled for nothing less. He would work until he was the best. He *had* to be the best. Crosby, on the other hand, preferred spending his time playing golf or fishing. He practiced as little as possible and became known as "one-take Crosby."

There are many who love Sinatra's singing but who are put off by his numerous brawls, divorces and questionable political, business and social liaisons. Nevertheless, Sinatra's way with a song probably reflects the extremes of his life. As Sinatra admitted in a 1963 interview: "Being an 18-carat manic depressive, and having lived a life of violent emotional contradictions I have an overacute capacity for sadness as well as elation.... Whatever else has been said about me personally is unimportant. When I sing, I believe, I'm honest...."

Steven W. Lewis, of Shawnee, Kansas, is one of our newest members. He assembled "The Swooner vs. the Crooner," a tape and slide program, for a one-time showing in the fall of 1982 at Johnson County Community College. This comparison of the careers of Crosby and Sinatra was on the back of the handout for the program.

Steven has also put together a 100-minute show called "When Bing Was King" that covers American history as heard over the radio in the 1930s and 40s. He first created this program in 1982 and has revised it several times as new material arrives. It includes a few excerpts from Crosby's radio shows and is shown to college classes, nursing homes, etc.

Mr. Lewis also sent us a copy of a letter he sent to Kathy Hale at MCA, who replaced Steven Hoffman as the contact person for Crosby material. His recommendations for a 20-cut CD of hard-to-find Crosby selections include "Pinetop Boogie Woogie," "Marrying for Love," "Violets and Violins," and "If You Love Me."

MCA's reply is reprinted elsewhere.

A Stamp for Bing?

A commemorative U. S. stamp honoring Bing has been the dream of his fans for several years. As you can see from the following articles, efforts are being made to bring this about. We wish these people the best of luck--and let's write to the postal department, too!

"Afficionado" Seeks Stamp of Approval For America's All-Time #1 Crooner

(Article provided by Frank Smith)

Town of North Hempstead CSEA President Paul Nehrich does not do things half way.

As a record collector, he has amassed 30,000 discs.

And as a special fan of Bing Crosby, he has set out to get CSEA to support a nationwide campaign to have the Post Office issue a commemorative stamp for Crosby.

He argues for the move with feeling.

Crosby's voice "has and is being heard and recognized by more people throughout the world than any other human being in the history of mankind," he says. He cites Crosby's outstanding support of World War II U. S. Bond drives and entertainment of troops, his funding of wartime research aimed at advancing the war effort, his contributions to charity and education. Crosby provided a role model through his personal life that may transcend his public performances, Nehrich argues.

And why shouldn't CSEA throw support to such a tribute? "He is an all-American hero as an entertainer, personality, husband, father and citizen. We who serve the public have got to respond to a guy like that," Nehrich figures.

He notes with considerable satisfaction that the recording played at the Mets baseball games for the seventh-inning stretch is Crosby's cut of "Take Me Out to the Ball Game." To Nehrich--and, apparently the Mets management--nothing could be more appropriate to the American pastime than Bing Crosby.

Nehrich's collection of records leans heavily to Crosby songs, and many of his records are original 78 rpm or early LP cuts. He picked up many at garage sales and used-furniture shops.

The collection fills shelves covering two walls of his garage and overflows onto the floor. "I don't know how many there are," he admitted. "I estimate the number.

"I sometimes come across records I didn't know I had.

"I collect personalities, anyone from the 1890s up to the 1950s. I have some rock and roll from the 50s, but not much since." Among the library of stars are some classics of Joey Bishop, Bill Frawley and the like.

His oldest record is a speech by British composer Sir Arthur Sullivan recorded in the 1890s. "There's a rumor that Queen Victoria and President Benjamin Harrison made recordings, but I haven't been able to find them," he says with enthusiasm for the hunt.

Nehrich has worked with Francis X. Smith of Mill Neck, an honorary member of the board of directors of the Bing Crosby Historical Society, and Tommy "Bing" White of Bayport, the group's honorary spokesman, in his bid to add CSEA to a list of state governors and organizations that have endorsed the idea. The society, based in Bing's hometown of Tacoma, Wash., is an all-volunteer, nationwide group of "afficionados."

White, an entertainer, bears a striking resemblance to Crosby and has done imitations of him, so--in an almost reverential way--he adopted the nickname. Smith knew Crosby and his brother, bandleader Bob Crosby, before World War II, but became devoted to Bing when he sprang Smith from a long convalescence in a San Diego military hospital to visit for a while at the Crosby home.

(Published by Civil Service Employees Association.)

(L-R) Tom White, Frank Smith, and Paul Nehrich take a look at Nehrich's Crosby collection. (From CSEA article)

The Stamp of a Singer

BY MICHAEL SLACKMAN

It wasn't a white Christmas this year, but Paul Nehrich has turned his dreams to something else: He wants to see Bing Crosby on lots of white envelopes.

Nehrich, of Bayville, is pressuring the U.S. Postal Service to immortalize his favorite crooner on a commemorative stamp. Postal authorities have twice refused.

So, as a member of the Bing Crosby Historical Society, Nehrich has written a letter to President Reagan. And he expects the effort to snowball--his presidential request is being forwarded by a Der Bingle fan who has Reagan's ear: Sophia Casey, the widow of former CIA Director William Casey.

"Dear Mr. Reagan," Nehrich writes, "before you leave office, could you please use your authority to see to it that this deserving commemorative stamp be issued? I trust that you, like us, want Bing Crosby to be perpetuated, the legend he really is."

The president, who has only a few days left if he is to take up Bing's cause, promised to have the letter "looked at very closely" when--and if--he receives it.

For Nehrich, a 51-year-old North Hempstead tax collector who never met his idol, emblazing Crosby's face on a stamp is a serious matter. "We don't want anyone to forget what Bing Crosby meant to us," he said. Crosby died in 1977.

No one from the Crosby family could be reached for comment. But the Rev. Fergus Lawless at Our Lady of Angels Church in Hillsborough, CA., where Crosby attended mass for 15 years, said his old parishioner would probably have liked having a stamp.

From the post office's perspective, however, the Crosby lobby--which numbers about 3,000 nationwide--has nothing to worry about. Candidates must be deceased for 10 years before they can be considered, said Hugh McGonigle, a postal department spokesman. So Crosby became eligible for a stamp of his own last year.

And while the citizens advisory group that reviews all candidates rejected Crosby twice, he said it's likely that someday Crosby will get a stamp. It simply will take time--each year, there are about 12,000 people nominated for commemorative stamps. This year, only one performer will be immortalized: conductor Arturo Toscanini. And his fans had to wait 32 years.

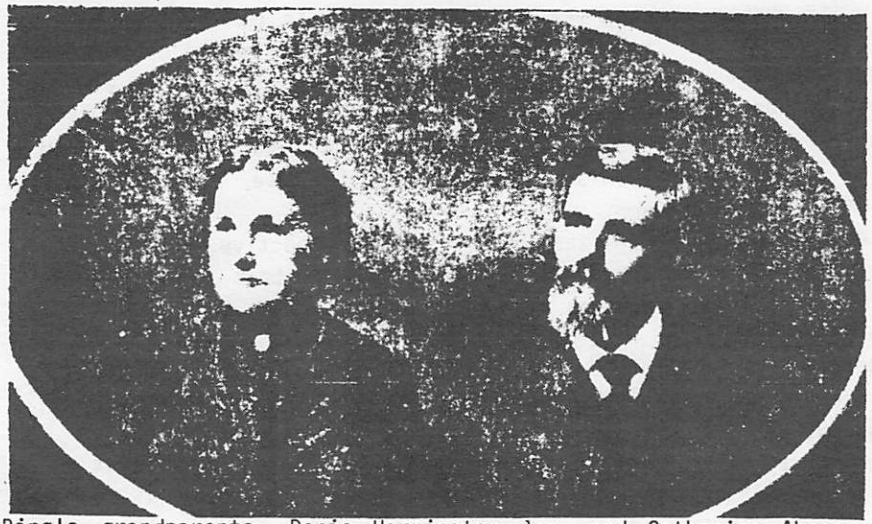
--From Newsday (Long Island), December 30, 1988. Article provided by Bill Galletta.

Bing's family tree

JOHN ("ORGAN O'BRIEN") HARRIGAN
of Parish of Schull, Co. Cork

- **Ellen‡** 1778-1891 m. Timothy Lucey emig. 1851 to Littleton, Me. d. Oshkosh, Wi.
- **Ann** c. 1780-1880 m. William Fitzgerald emig. 1830 to Miramichi, N.B. d. Oshkosh, Wi.
- **Dennis Horgan/Harrigan** b. 1780 Co. Cork, d. 1864 Miramichi, N.B. m. Catherine Driscoll emigrated July 1831 to Miramichi, N.B. 10 ch. — all but Dennis Jr. born in Co. Cork
  - **Ellen*** 1809-'97 m. Wm. Sauntry Goleen, Co. Cork, lived at Dromkeal, near Ballydehob emigrated 1851
  - **Ann†** 1811-1857 m. Patrick Keyes
  - **John†** 1813-f1871 unmarried
  - **Catherine†** 1816-'93 m. Wm. Walsh
    - **Michael** 1820-'82 m. Eliz. Walsh
  - **Cornelius** 1823-f1895 unmarried
  - **William** 1825-'77 m. Jane Gallagher
  - **Jeremiah** 1823-1903 m. Margt. Murray
  - **Patrick** 1830-c1924 m. Cath. Hogan
  - **Dennis, Jr.** b. Williamstown, 6 Miramichi, N.B 1832-1915 m. Cath. Ahearn 7 children moved to Stillwater, Minn. in 1867
    - **William** 1867-1949 m. Annie T. —
    - **Ambrose/Alexander** 1869- f 1915
    - **Edward** 1870-1926 m. Dolly Levings
    - **Catherine** 1873-1964 m. Harry Lowe Crosby 7 children
      - **THE CROSBYS**
        - **Lawrence** 1895-1975
        - **Everett** 1896-1966
        - **Edward (Ted)** 1900-'73
        - **Harry Lillis ("Bing")** 1903-'77 7 children
          - M/1: Wilma W. Wyatt (Dixie Lee) Ch.: Gary, Dennis and Phil (twins), Lindsay.
          - M/2: Olive Grandstaff (Kathryn) Ch.: Harry Lillis, Mary Francis, Nathaniel
        - **Geo. Robert (Bob)** 1913 - m. June Kuhn
        - **Catherine** 1904 - dec. m. Ed. Mullin
        - **Mary Rose** 1906 - m. Jim. Pool
    - **Francis Albert** 1876 - f 1915
    - **Annie** 1875 - f 1964 m. Ed. Walsh
    - **George L.** 1879 - c 1955 m. Hannah Anderson

Grandparents



Bing's grandparents, Denis Harrington Jnr. and Catherine Ahearn, were born not long after their parents emigrated from Schull, Co. Cork, in 1830 and 1831, settling in the remote community of Williamstown in Miramichi, New Brunswick. The officiating missionary priest, Fr. William Dollard, would soon become first bishop of New Brunwsick. A grandson of Catherine Fitzgerald was Fr. Richard McParlin, S.J. (1927-'82) of Loyola University, Chicago. A nephew was Cecil B. Fitzgerald (1880-1971), Mayor of Seattle, Wash. in 1919-'20.

John Harrigan

("Organ O'Brien")

Denis Harrigan 1780-c1855 m Cath. Driscoll b Schull, Co. Cork d New Brunswick emigrated 1831	Ann Harrigan 1780?-1880 m Wm Fitzgerald b Schull, Co. Cork d Oshkosh, Wisc. emigrated 1830
Dennis Harrigan Jr. 1832-1916 m Cath. Ahearn	Maurice Fitzgerald 1816-1884 m Joanna Cassin
Catherine Harrigan 1873-1964 m Harry L. Crosby	Chas. M. Fitzgerald 1866-1954 m Eliz. Tyrrell
Harry L. Crosby ("Bing") 1903-1977 m/1 Wilma Wyatt "Dixie Lee" m/2 Olive Grandstaff "Kathryn"	Margaret 1899- m Jos. A. King
	Jos A. King (Jr.) 1925- m Betty Wayne

"Bing's Family Tree" originally appeared in Ireland's *Limerick Echo* from 1983 or 1984. The article was provided to BINGANG by Sheldon O'Connell.

Bing Crosby's Roots

BY JOHN D. HOUNSEL
National Enquirer
Nov. 22, 1977

The Crosby family history in America began with Simon Crosby (1608-1639), a Puritan who fled England to escape religious persecution. He arrived in Boston in 1635, cradling his 5-month-old son Thomas 2d in his arms.

Using money from his father Thomas, Simon bought a homestead in Cambridge, Mass., where he became a respected city official.

Here, beginning with Simon's son Thomas 2d, are capsule histories of Bing Crosby's ancestors:

THOMAS CROSBY 2d (1635-1702)

Thomas 2d had been slated to receive a sizable inheritance from his father--but it was placed in jeopardy when Simon's widow married an irresponsible minister who mishandled the family's money and later became a virtual madman.

However, a local judge stepped in to protect Thomas' rights, and he apparently got his full inheritance. Thomas later became one of the handful of students to gain admittance to prestigious Harvard College. He wasn't a brilliant student, however, and when he graduated in 1653 he was last in his class of eight.

Thomas became a minister in Eastham, Mass., but his salary was small--so he became a merchant on the side. He sold liquor, gunpowder and ammunition--apparently preaching to people about hell and brimstone on Sunday, then on the other six days of the week selling them the means to get there!

Thomas' wife bore him 12 children. His second son, Simon 2d (1665-1718) had a colorless life working as a merchant in Barnstable County, Mass., and fathered 14 children.

Simon 2d's third child named Nathaniel (1695-1780), also lived and died in obscurity. He fathered seven children, among them a namesake, Nathaniel 2d.

NATHANIEL CROSBY 2d (1733-1827)

Born in Harwich, Mass., Nathaniel 2d went to sea shortly after the Revolutionary War broke out. In 1775, he was assigned to the sailing ship Independence, which guarded Boston Harbor. In 1776, Nathaniel and a handful of fellow sailors were ordered to sail up the rocky coast in a tiny sloop to Casco Bay, Maine, to defend a bank of cannons against a British attack.

But the weeks turned into months and no attack came. Lesser men would have gone home because as winter approached the voyage back to Boston became extremely dangerous--but Nathaniel and his crew mates stayed.

When they decided to turn back, it was almost too late. The voyage back home became a frightening brush with death as severe storms constantly blew the little sloop against the rocky Maine coast--but they finally reached Boston.

GRANDFATHER'S HOME
on Puget Sound, Tumwater, Wash. Nathaniel Crosby 5th built it for his bride. Today it's open to public as a museum.

While Nathaniel was in Casco Bay, a second cousin was becoming a hero, too.

His name was Enoch Crosby, the great grandson of Thomas, a cobbler and a soldier in the Continental Army.

Enoch, 23, was returning to camp when he learned of a planned sneak attack on patriots by a band of Tories--men sympathetic to the British. Enoch raced to the camp and told famed patriot John Jay--who sent Enoch and a band of cavalry to jail the Tories.

Enoch subsequently became a master spy--posing as a Tory cobbler and roaming the state to learn enemy plans. Later he joined the British Army and transmitted military secrets to Washington's Army, risking certain death if caught. After the war, Congress voted him a grant for his services, but Enoch refused it, saying it was "not for gold that I served my country."

Nathaniel 2nd meanwhile, married and became a church deacon after the war.

His wife Mary bore him two children. One became his namesake.

NATHANIEL CROSBY 3d (1782-1867)

Nathaniel 3d was a feisty ship captain who was still braving hazardous oceans at age 67.

As a young man he established a prosperous shipping business along the Eastern Seaboard. But when the War of 1812 came along he willingly be-

came a soldier--taking up arms at least three times to defend local towns.

Nathaniel dropped his shipping business again at age 67--when he packed up his family and sailed off to Oregon to begin a new life there.

The 130-day voyage around South America's storm-swept Cape Horn was filled with danger. But when Nathaniel reached Oregon, he stayed only long enough to make sure shipping businesses started by his three sons were going well--then incredibly, the independent old salt turned around and made the same trip back!

Nathaniel's sons--Clanrick, Alfred and Nathaniel 4th--stayed behind in Oregon.

NATHANIEL CROSBY 4th (1810-1859)

Nathaniel 4th was a swashbuckling sea captain who helped save America's claim to the Far West--then helped open trade with China.

Born in Brewster, Mass., he made the treacherous journey around Cape Horn four years before his father. Upon arriving in the wild Oregon territory, Nathaniel started a lumber shipping business.

GREAT GRANDFATHER Nathaniel Crosby 4th was a swashbuckling sea captain who helped open trade with China.

When the Mexican War broke out in 1846, Nathaniel was commissioned by the U. S. government to ferry supplies to settlers along the West Coast--dodging Mexican patrol boats along the way.

The government feared that if the settlers were starved out, all claim to California and Oregon would be lost forever.

But by successfully supplying the coastal settlers with provisions, Crosby played a critical role in securing the U.S. claim to what is now California and Oregon.

After the war Nathaniel's business flourished. But in 1852 he made a business trip to Hong Kong and apparently got wanderlust--for afterward he abandoned his business and took his family with him on a round-the-world voyage.

It ended in Hong Kong where he settled down again as a merchant.

Nathaniel 4th had three children. One carried his name forward.

NATHANIEL CROSBY 5th (1837-1885)

Schooled in Hong Kong, Nathaniel 5th learned to speak Chinese. But when his father died, he gave up his life of ease for the frontier life of America's West Coast.

In 1860 Nathaniel 5th arrived in Washington and went to work in a logging mill owned by his uncle Clanrick. He married, fathered two children, and later became a successful merchant.

But then Nathaniel sank his money into a steamship business--and it folded. He was reduced to taking a job as postmaster in Olympia, Wash., where he died in 1885. He left two children. One was named Harry Lowe Crosby.

HARRY LOWE CROSBY (1870-1950)

Harry Lowe married an Irish girl, Catherine Harrigan, in 1893 and converted to her religion, Catholicism--changing the family's faith after centuries of fiery Protestantism.

Harry was a bookkeeper at the courthouse in Tacoma, Wash., but later moved to Spokane when he lost his job. He became a bookkeeper in a Spokane brewery. Harry liked to gamble occasionally, and loved music--he was always playing a mandolin, singing, or listening to records at home.

Harry and Catherine had seven children. Their fourth child was named Harry Lillis Crosby...but the world came to know and love him as "Bing."

BING'S PARENTS Catherine and Harry Lowe Crosby. Harry was a bookkeeper who loved music and was always singing. Harry was a convert to Catholicism.

Beatrice Lillie

Actress Beatrice Lillie dies at 94

LILLIE

LONDON — Beatrice Lillie, a blithe comedian in dozens of Broadway and London shows, died peacefully Friday after a life of artistic triumph and private tragedy. She was 94.

Lillie — Lady Peel after her marriage in 1920 to Sir Robert Peel, a descendant of a 19th century prime minister — died at her home in Henley-on-Thames.

"She just went this morning, peacefully," said John Phillip Huck, her associate for 40 years and, since 1977, her guardian.

Miss Lillie suffered a stroke in 1975, and required constant care in her later years.

Her performances were marvels of improvisation, and she was a master of the eloquent putdown, often delivered with a twirl of a long cigarette holder.

1-21-89

Bing and Bea Lillie appeared together in "Doctor Rhythm," made in 1938. She was cast as Mrs. Lorelei Dodge-Blodgett and performed her famous "double dozen double damask dinner napkins" routine in the film.

BING'S MICROGROOVE MILLIONS

TAKEN FROM A PAPER DELIVERED TO THE CONVENTION OF THE AMERICAN PHONOGRAPH INDUSTRY, HELD IN CONNECTION WITH THE CELEBRATIONS TO COMMEMORATE THE ONE HUNDREDTH ANNIVERSARY OF RECORDED SOUND.

DAVID MACKARINO

The phonograph industry is enjoying a cautious boost due to the growing CD market, especially where a major company has back catalog resources which can be drawn on for conversion to CD.

These days, if you've got a one-million-pounds profit to re-invest, as a rule of thumb, you're looking at being able to sign three or four new artistes. By the time you have paid advance money for the artists to live on, invested in the recording of high quality album material, made a couple of videos and put the act on the road, you're talking a quarter of a million pounds for each act.

Back catalogue from the 78 rpm era is expensive to re-master to digital/CD quality. Such material cannot sustain a major company today, but it can create wealth enough to show a profit which could not be obtained through a new recording artist. Because every facet of putting out a record has gone up significantly, a new artist is not going to sell spectacularly more records now, but is certainly going to cost spectacularly more to record. Back catalog support is the means to create some wealth in the CD market at this time.

Back in the days of the 78 rpm record, Bing Crosby was awarded no less than 21 gold discs, each one celebrating the sale of one million copies of a song. Of course, many of them sold several millions. At the last count of his 78 records sales, Crosby had sold 400 million of them. When microgroove albums booted out the 78s they were used to make up long-playing compilations. This started as long ago as 1954, or before? Nobody counted anymore, except those looking after royalty/musical copyright matters. The albums piled up, they were withdrawn, re-issued again, the material, amounting to many hundreds of songs, was re-worked over and over again in compilations around the world. With other 60 Bing Crosby CDs now on the market and many more on the way, the value of this particular back catalogue can be seen.

Looking at the trade figures for the Crosby 78 compilations to microgroove albums reveals that during those years since 1954 many of the songs have attained the million-seller status, while others have simply added to the millions already reached as 78 pressings. Long-playing records had great appeal, with millions of playing units being sold in the first few years, a trade which grew with the great strides in improved recording and reproduction technology. Back-catalogue material made even greater sales, with Crosby alone turning his 400 million sales into 1,000 million today. Figures bandied about for his "White Christmas" seem to vary between 30 million and 45 million, almost as if the industry is afraid to tell the truth, which is that those figures are over 20 years out of date. It gains each year, so start counting from 90 millions. Bing Crosby is welcome on CD, that's for sure.

Bing Crosby has a world-wide following, created over many years through his records, films, and radio and TV shows. Back-catalog material from hundreds of other artists is doing well on CD. Re-releases of Frank Sinatra from his Capitol days will boost his sales considerably. It is, however, unlikely that 78 rpm tracks going as far back as 1930 and before, other than those made by Crosby, will achieve the wealth-creating sales. Jazz-related material might do well within the confines of its followers. There is a whole field of popular artists contemporary to Crosby from the middle 1930s onwards who have enjoyed back-catalogue success on microgroove, who will continue to do the same on CD.

We now start counting the Bing Crosby CD millions!

Yet Crosby is not so far removed from the quarter-of-a-million-pounds packages so essential for the success of today's artists--the videos, the tours. Bing had films and radio to promote his record sales. He was also working in an age when several tracks could be completed in a day! That is not possible today, because of the highly-skilled technical work required to achieve the sounds demanded by listeners today. Given a time shift, there would be Bing.

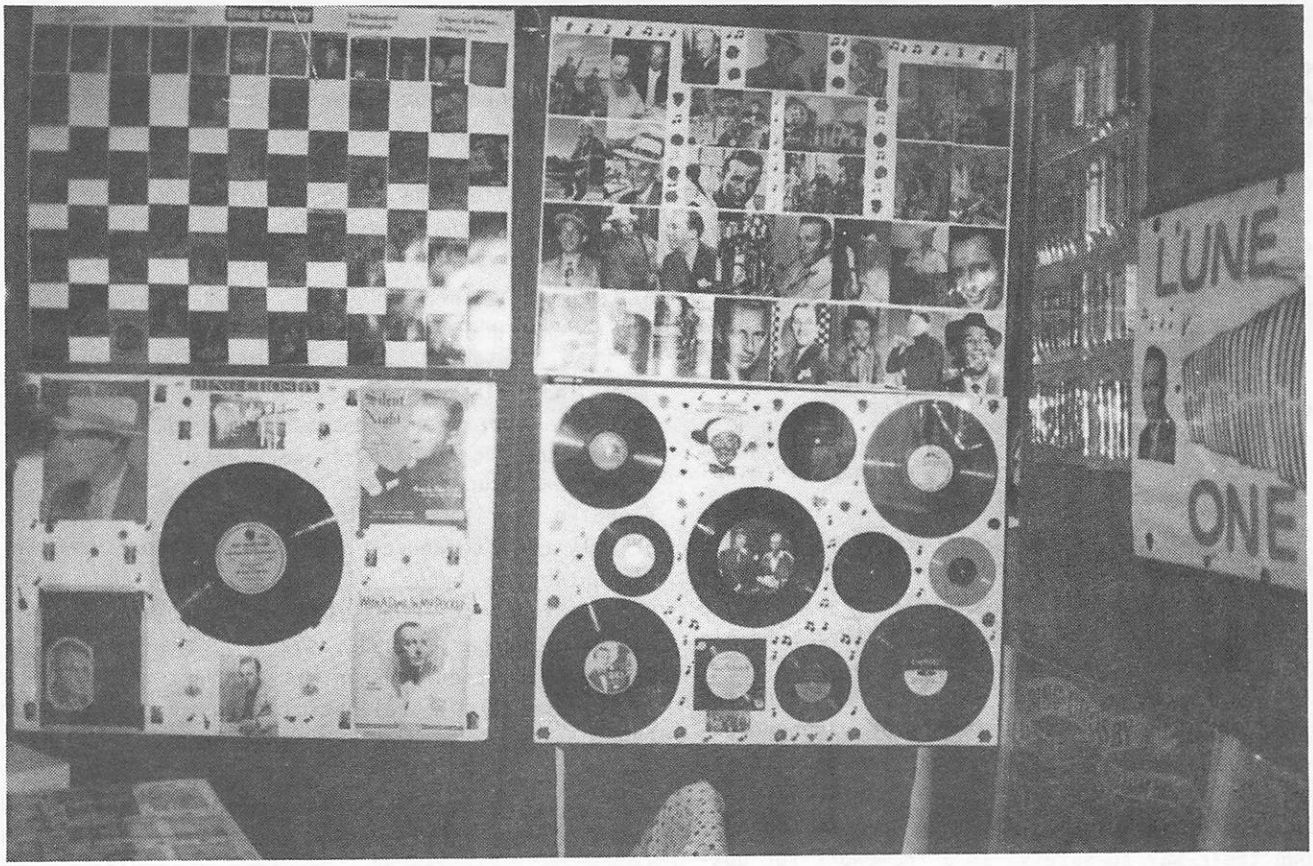
I wanted to remember Bing's contribution to the industry in this year marking the anniversary of 100 years of recorded sound.

Moving on now, we need to change the public and professional perception of the industry. Unproven and unfounded claims about self-destructing CDs has been added to the image of an industry dominated by super star, super rich "fat-cats."

--ARTICLE PROVIDED BY KEN CROSSLAND--

A Crosby Exhibit

by Jean-Paul Frereault



This is a photo of my collection display at the Bonavenure Hotel in Montreal, where Bing stayed when in town in 1976 and where I met him. What a good souvenir!

This show was last Thanksgiving weekend. As you may know, I belong to the Collector's Circle Club, and each member can display their collection. We have close to 275 members in Quebec Province. I am a director for the town of Laval, a suburb of Montreal.

I've been interviewed by a local TV station about my Bing collection and also on radio during the holidays. I've been asked to sing "White Christmas" on a French Christmas TV show. Bing is still very popular and loved by the French-Canadian people.

--From a letter from Jean-Paul to your editor.

On the Video Road With Bing and Bob

By Joe Saltzman

Crosby and Hope -- one of those rare examples of the whole surpassing the sum of its parts.

Each was enormously successful by himself. Bing Crosby practically invented popular singing and became the first matinee idol, and Bob Hope was the most successful stand-up comic in American history. Both qualify as American legends in show business.

Yet each seemed to inspire the other. Their joy of working together and their obvious nonstop ad-libbing (with no one the wiser except the members of the audience, who were delighted to be let in on the secret) created some of the most original comedy ever presented on the screen.

Never in the history of movies has there been a more secure comedy team that seemed so spontaneous, so topical, so with-it. It didn't matter what characters they played; they were always Crosby and Hope, and the audience ate it up.

They made seven "Road to..." films using the basic plot (the "boys," a couple of vagabond entertainers, are in a jam or as many jams as possible somewhere in the uncivilized world far away from Hollywood, usually the tropics, and have to clown their way to safety) as a framework for outrageous improvisations and ad-libs (often created by their own writers waiting in the wings).

Although each would eagerly play the straight man for the other, the real straight person was Dorothy Lamour, whose often dumbfounded expression during a Crosby-Hope talk-a-thon was real exasperation at not knowing what was going on.

Bing and Bob used the scripts as tout sheets from which they could take off. Hope's classic line to wounded writers, "Hey...if you recognize any of yours, yell, 'Bingo!'" summed up the way the two worked. Savvy directors just let the cameras roll to capture the occasional pieces of gold. The rest was thrown out as the budgets soared.

Their first "Road" film, "Road to Singapore" (1940, 84 minutes, not available yet on home video), was the first in a series that kept audiences laughing throughout the 1940s. Some of the in-jokes may seem dated, but the one-liners and often improvised set pieces are as funny as ever.

"Road to Zanzibar" (1941, 92 minutes, unavailable) followed, but it wasn't until "Road to Morocco" (1942, 83 minutes, soon to be released) that the series reached its peak.

It solidifies the basic "Road" concept: Bing is the schemer, the lover, the one who always gets the girl in the end (Lamour). Bob is the victim, the one who always succumbs to Crosby's plotting, the schnook who always loses the girl.

"Road to Utopia" (1946, 90 minutes) is even better. That classic "Road" picture is available on MCA tape and laser videodisc (under $35) and sums up why the "Road" pictures were so successful.

The two vaudeville con artists are in Gold Rush Klondike territory and the hilarity includes a wild grizzly bear sequence; an inspired Robert Benchley commentary; a bushel of in-house jokes and one of Hope's funniest lines (he orders lemonade in a rough Yukon bar, pauses, sizes up the bartender's look at him, then adds in his toughest voice, "in a dirty glass"); a delightful song sung by Lamour ("Personality") and a song that became the pair's trademark, "Put It There, Pal."

It also has one of the funniest endings of any movie comedy, surprisingly kept intact even though it was racy for its day: For once, Hope gets Lamour as a stranded Crosby looks on helplessly. Years pass and an aging Crosby visits the long-married Hope and Lamour whose son is the spitting image of ...Bing Crosby.

"Road to Rio" (1948, 100 minutes, RCA/Columbia tape, under $70) made it three in a row. It's a tighter, more disciplined film (Crosby and Hope each owned a third of the picture) with a hit song, "But Beautiful," as well as "You Don't Have to Know the Language," sung with the Andrews Sisters.

"Road to Bali" (1952, 90 minutes, Unicorn Home Video) was the only "Road" picture in color (eat your heart out, Ted Turner). A decade had passed, but the magic is still there and the ad-libs are as funny as ever.

Ten more years passed before the final "Road" picture was made--"The Road to Hong Kong" (1962, 91 minutes). The film never captures the carefree, spontaneous style of the first six and is a disappointment.

--From King Features Syndicate, Inc.

--The Detroit News, Oct. 24, 1988.

Book review

ALTERNATE BING CROSBY, 2nd edition, by Colin Pugh. Published by the author at 29 Picton Street, Montpelier, Bristol BS6 5PZ, England. Printed and bound by John Joyce. Sold in the U.S.A. (by subscription) by Alston W. Sutton, 1071 Perkins Way, Sacramento, CA 95818 for $16.00, including postage.

Here it is, record collectors, the authoritative and definitive book on the alternate takes used in the pressing of Bing's recordings.

For various reasons the recording engineers sometimes had to go to the vault and pull out a take that differed from the one used for the original pressing of a disc. There were usually several takes made of each song at a recording session. Some were usable, others were not, but all had variations in wording, phrasing, or musical notation.

In other cases, there being no usable alternate take available when it was needed, engineers dubbed a new master from the old one and assigned it a different take number, even though there was no difference between the two "takes."

After the record companies started using tape--rather than wax or acetate discs--for the master recording, other differences started to creep in among the various issues of a particular song. Tapes could be respliced, remixed, or otherwise tampered with to produce a recording that could differ in several ways from the original version. The best parts of two or three takes could be put together a create a "take" that was satisfactory.

Colin Pugh has attempted to identify all takes used in the various issues of a particular song and teach us how to tell them apart. He has done an excellent job, and his book is a "must" for all serious Crosby collectors.

The book is especially helpful in identifying takes on LP's, 45's, CD's and cassettes, as you are often not told (or are misinformed) as to which takes are used on these issues.

This second edition has 54 new entries for songs not covered in the original mimeographed edition, published in 1980.

W.L.M.

VIDEO

Recent catalogs from Movies Unlimited, 6736 Castor Ave., Philadelphia, PA 19149 list the following Crosby movies and TV programs:

01-1016--BING CROSBY FESTIVAL. 1930's short subjects including "Billboard Girl," "Blue of the Night," "I Surrender, Dear." 53 min. $19.95.

09-1285--YOUNG BING CROSBY (1932, '33) Three short crooning films with Bing, includes "Crooner's Holiday," "Blue of the Night," and "Sing, Bing, Sing." 39 min. $24.95.

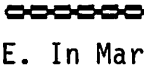
10-7433--BING CROSBY: THE EARLY YEARS. Der Bingle's first film efforts are collected, including "Road to Hollywood," a compilation of work done for Mack Sennett; a trailer for "Going Hollywood"; plus early short films "Crooner's Holiday," "Sing, Bing, Sing" and "The Blue of the Night." $29.95.

10-7456--THE BING CROSBY SHOW, VOL. 1. Bing stars with guest Jack Benny in an early 60's variety series pilot, then takes a solo turn in an episode of his 1964 situation comedy about the hectic family life of an ex-crooner. Bing's old showbiz crony, Phil Harris, drops in for a visit. $29.95.

10-7505--THE BING CROSBY SHOW, VOL. 2. A pair of episodes from Bing's mid-60's family sitcom with "Der Bingle" exhibiting his legendary tolerance and doling out fatherly advice to his extraordinary kin: a boy-crazy teen, an intellectual 10-year old and a career-minded wife (Beverly Garland). $29.95.

Order by catalog number and include $4.00 (total order) for postage and handling. Pennsylvania residents add 6% sales tax.

This company is highly recommended by the editor. As we have said before, if Movies Unlimited doesn't have it, you might as well forget it.



BING ON CABLE. In March Cinemax treated us to a couple of showings of "Just for You," Bing's 1952 film with Jane Wyman, Natalie Wood, and Ethel Barrymore. Also in March both Cinemax and The Movie Channel screened "The Country Girl," with Bing, Grace Kelly and William Holden, made in 1954.

BC ON CD -AN UPDATE

BING CROSBY'S CHRISTMAS CLASSICS

Capitol CDP 7 91009 2

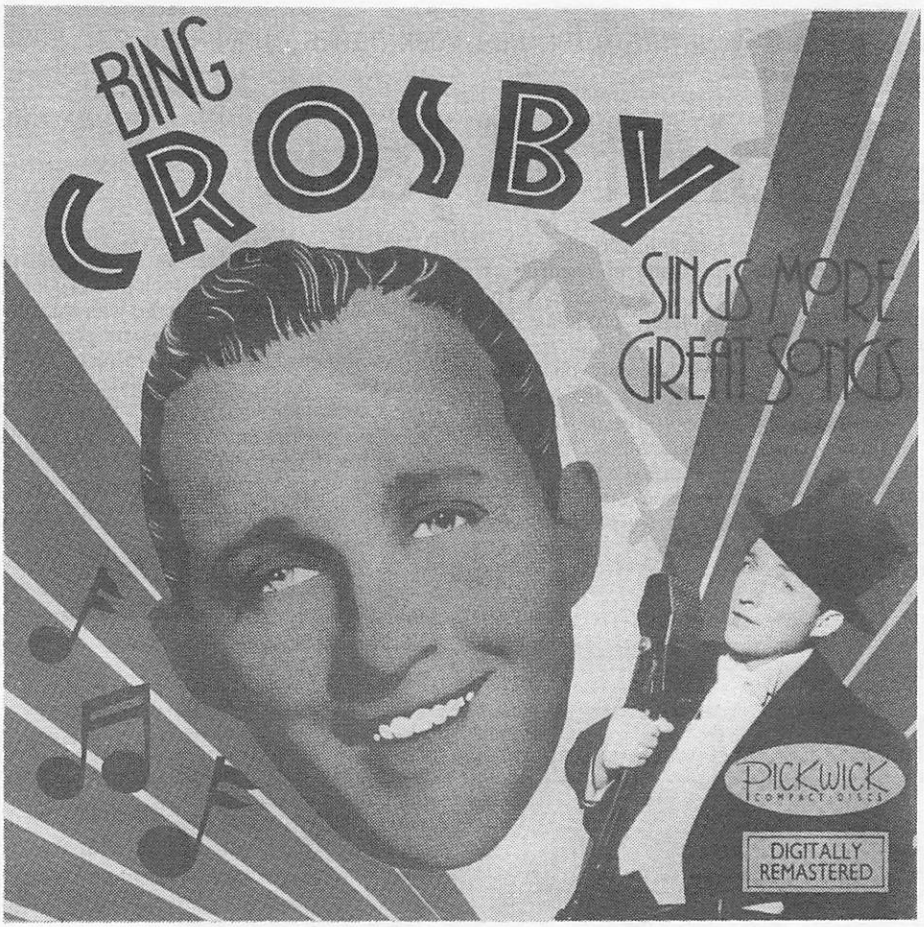
1. WINTER WONDERLAND
2. HAVE YOURSELF A MERRY LITTLE CHRISTMAS
3. (MEDLEY) WHAT CHILD IS THIS?/ THE HOLLY AND THE IVY
4. LITTLE DRUMMER BOY
5. O HOLY NIGHT
6. THE LITTLEST ANGEL
7. LET IT SNOW! LET IT SNOW! LET IT SNOW!
8. (MEDLEY) HARK! THE HERALD ANGELS SING/IT CAME UPON A MIDNIGHT CLEAR
9. FROSTY THE SNOWMAN
10. I WISH YOU A MERRY CHRISTMAS

FEELS GOOD, FEELS RIGHT

London 820 586-2

1. FEELS GOOD, FEELS RIGHT
2. ONCE IN A WHILE
3. AS TIME GOES BY
4. OLD FASHIONED LOVE
5. TIME ON MY HANDS
6. THE WAY WE WERE
7. THERE'S NOTHING THAT I HAVE-N'T SUNG ABOUT
8. THE NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL
9. NEVERTHELESS
10. THE ROSE IN HER HAIR
11. WHAT'S NEW?
12. WHEN I LEAVE THE WORLD BEHIND
13. THAT OLD BLACK MAGIC
14. I'M GETTING SENTIMENTAL OVER YOU
15. AT LAST

Material for this article was contributed by:
Charles D. Baillie
Michael J. Ferruzza
Bill Galletta
Mark Scrimger
Ernest Sutkowski
Frank Whittaker



BING CROSBY SINGS MORE GREAT SONGS

Pickwick PWK 088

1. THERE'S NO BUSINESS LIKE SHOW BUSINESS
2. SECRET LOVE
3. STRANGER IN PARADISE
4. AC-CENT-TCHU-ATE THE POSITIVE
5. I'LL BE SEEING YOU
6. I LOVE PARIS
7. PEOPLE WILL SAY WE'RE IN LOVE
8. THEY CAN'T TAKE THAT AWAY FROM ME
9. YOU MUST HAVE BEEN A BEAUTIFUL BABY
10. A NIGHTINGALE SANG IN BERKELEY SQUARE
11. YOU MADE ME LOVE YOU
12. RED SAILS IN THE SUNSET
13. WRAP YOUR TROUBLES IN DREAMS
14. GEORGIA ON MY MIND
15. AUTUMN LEAVES

AND HERE'S SOME MORE CD NEWS

MCA has reissued Bing's two tracks with violinist Jascha Heifetz on a new compact disc (MCAD-42212). The songs are "Lullaby from Jocelyn" and "Where My Caravan has rested." The album is titled "Jascha Heifetz--The Decca Masters, Vol. 2" and contains 27 tracks by such composers as Gershwin, Foster, Weill, and Berlin.

There are two more Christmas music releases by MCA. Volume 3 of "All-Time Christmas Favorites (MCAD-22002) includes "Santa Claus Is Comin' to Town" with Bing and the Andrews Sisters. Volume 4 (MCAD-22003) includes "It's Beginning to Look Like Christmas" and "Silver Bells."

DRG has issued a CD entitled "Hollywood's Golden Era--All Singing." (CDXP-2103). It includes "Lazy River" with Bing, Louis Armstrong, the Billy May Orchestra, and that cameo vocal by Johnny Mercer. Among the other singers represented are Red Skelton, Bette Davis, Jimmy Durante, and Fred Astaire.

AND HERE'S A BOOK YOU'LL WANT

Late News Flash. A book by William Murray entitled "Del Mar, It's Life and Good Times" is available from the Del Mar Thoroughbred Club, P. O. Box 700, Del Mar, California 92014. This paperback sells for $5.00 and is a well-written, beautifully-illustrated piece of work. There are many pictures of Bing and other celebrities. A must for your Crosby bookshelf!

They Began With the Spirit of Jazz

THE NEW YORK TIMES, NOVEMBER 27, 1988

By RICHARD B. WOODWARD

New collections by Bing Crosby and Hoagy Carmichael trace their legacies.

HOAGY CARMICHAEL AND Bing Crosby have always existed on the fringes of jazz history, their fame enduring through popular song and Hollywood movies rather than a tradition of rhythmic experiment and improvisation. Both began their careers, however, infused with the pulse of ragtime and the ensemble spirit of jazz in the 1920's. They absorbed the innovations of Louis Armstrong and Fats Waller — a relaxed and unsolemn attitude toward the melody; and from their tenure in the late 20's with the Paul Whiteman Orchestra, they learned the commercial value of "crossing over" to different audiences.

By the mid-30's they had settled into respectable comfort in southern California, but they could participate in jazz legend by having misspent their youth with other white jazzmen in dance halls and speakeasies. Both wrote autobiographies that celebrated this phase of their lives.

Although Carmichael is known primarily as a songwriter and Crosby as a singer and actor, they had somewhat symmetrical careers. Neither was by upbringing an urbanite. Carmichael (1899-1981) grew up in Bloomington, Ind.; Crosby (1903-1977) was from Tacoma, Wash. Both abandoned law studies to become musicians who conveyed a boyish charm that captured the heartland of America. Radio, recordings and the movies were their paths to success, rather than the Broadway stage. And each was deeply affected by the music, friendship and early death of a jazz musician from Whiteman's band — the cornetist Bix Beiderbecke was Carmichael's muse; Crosby's was the guitarist Eddie Lang, who died not long after he had left Whiteman to aid Crosby's solo act.

The achievements of both men, despite a long list of hit records, are overwhelmed by their identification with a single song. Carmichael's "Stardust" is perhaps the most recorded song in history, with some 1,300 versions, according to the historian John Edward Hasse. Crosby's rendition of Irving Berlin's "White Christmas" has sold more than 30 million records worldwide, by far the biggest-selling single of all time.

Two new collections of recordings offer some perspective on their legacy. "The Classic Hoagy Carmichael" (Indiana Historical Society and the Smithsonian Collection of Recordings; available only on LP or cassette) moves him closer to the jazz spotlight, emphasizing the vitality of his songs for generations of performers. "Bing Crosby: The Crooner" (Columbia 44229; CD, cassette and LP) is a reissue on CD of material released in the 70's. Its presentation of his recordings from 1928-32 takes a nostalgic, rather than a musical, look at a crucial stage of Crosby's career when he was establishing himself as a highly successful pop singer.

John Edward Hasse, curator of American music at the Smithsonian, has collected 49 of Carmichael's songs, from "Riverboat Shuffle" in performance by Frankie Trumbauer and his Orchestra from 1927, to a 1987 reading of "Stardust" by Wynton Marsalis. The list of performers includes Louis Armstrong,

"Bing Crosby: the Crooner" on Columbia takes a nostalgic rather than a musical look at a crucial stage in his career.

"The Classic Hoagy Carmichael" puts the songwriter closer to the jazz spotlight, stressing the vitality of his songs.

Richard B. Woodward is an editor and writer in New York.

Beginning With the Spirit of Jazz They Became Popular Stars

Continued From Page

Frank Sinatra, Billie Holiday, Kate Smith, Art Pepper, Sarah Vaughan, Carmen McRae, Dave McKenna, Ethel Waters, Marlene VerPlanck and Bob Crosby as well as Bing Crosby. There are only a few duds, and the selections and commentary are thoughtful and often enlightening.

In the tradition of 19th-century songwriters like Stephen Foster and in accord with the outlook of his Hollywood employers, Carmichael celebrated the pace, sights and sounds of small-town America. Images of riverbanks, birds flying and singing, ordinary flowers in bloom are everywhere in his lyrics, whether written with collaborators like Johnny Mercer, Mitchell Parrish and Frank Loesser or by the composer himself. The 20th century barely exists in Carmichael's songs.

Alone among his songwriting colleagues, he is known almost exclusively for his ballads: "Stardust," "Georgia on My Mind," "Ole Buttermilk Sky," "Two Sleepy People," "Lazybones," "The Nearness of You," "Lazy River," "Rockin' Chair," "Can't Get Indiana Off My Mind," "Skylark." Even those songs originally recorded as uptempo numbers became hits only when slowed down.

■

Interesting songs like "Hong Kong Blues," which had wide exposure when included in the movie "To Have and Have Not," never caught on with the public. Mr. Hasse calls it a "characteristic" song for Carmichael. But the strong narative line, the references to rugs, city life and sinful women, and the hurrying tempo make it more of an oddity. There is an absence of bitterness, self-pity — and of energy — in his songs that is striking.

It's not surprising to discover memorable versions of this material by Armstrong or Mr. Sinatra. More unusual is Jo Stafford's straight but completely seductive rendering of "Ivy," a little-known tune; or "Heart and Soul," performed here by pianist Hank Jones, who reclaims the song from its worn-out reputation as child's play. Mildred Bailey, who became known as the " 'Rockin' Chair' lady" because of her identification with the song, is featured on this signature number and on "Small Fry." More than any singer on this set, she imparts the folksy, sincere, laid-back style that made Carmichael so special and successful.

Both Crosby and Carmichael conveyed a boyish charm that captured America.

There are two versions of "Georgia on My Mind" — by Billie Holiday and Ray Charles — that highlight the appeal of the song for different eras and stylists. Hers is plaintive, bittersweet; while Mr. Charles's overflows with stormy melodrama. The six takes on "Stardust" in the collection include Mr. Sinatra's 1961 interpretation, which omits the chorus of the song. Versions by Ella Fitzgerald, Armstrong, Mr. Marsalis and Artie Shaw vary widely in their willingness to submit to the dreamy spell of the tune; the last two of these feature a rare happy marriage between a jazz soloist and strings.

Carmichael is featured as a singer on 10 of his own songs, including a strangely ornate "Stardust." On some of the more difficult melodies, such as "Lazy River," he doesn't reach all the notes, but it's good to have these versions in his voice. The regional accent so important to his lasting reputation can best be appreciated in these direct, modest renderings.

His example inspired other singer-songwriters; and pianists with limited vocal gifts like Mose Allison, Blossom Dearie and Randy Newman have succeeded by similar means. Carmichael's influence endures most strongly in country and western, where Willie Nelson used "Stardust" (not included here) for his crossover hit. At the end of the generously illustrated booklet that accompanies the set, Mr. Hasse has included a list of "other recommended recordings," a helpful gesture that shows how deeply Carmichael cuts across the history of jazz.

■

The Carmichael collection is available for $37.95 plus $3.49 for shipping and handling from either Smithsonian Institution Recordings, P.O. Box 23345, Washington, D.C. 20026, or the Indiana Historical Society, 315 West Ohio Street, Indianapolis, Ind. 46202.

It is much tougher to listen to Crosby's jazz heritage on the Columbia set. Even when surrounded by musicians like Beiderbecke and Lang, Don Redman, the Dorsey brothers, Joe Venuti and Jack Jenney, Crosby just doesn't swing. He seems intent on putting himself over to the mass audience created by network radio. He follows the melody with too tender care, adds corny vibrato and bah-bah-boom bass.

Crosby had a rich baritone, but unlike singers such as Armstrong, Holiday or Mr. Sinatra, he didn't easily rise above trite material. His choice of songs as represented here was often mawkish ("I'm Sorry, Dear") or trivial ("Little Dutch Mill"), and was frequently both ("Home on the Range"). The producer Michael Brooks notes a couple of cuts in which Crosby can hardly stop himself from laughing.

Made up of songs originally recorded for Brunswick and Okeh, as well as Columbia, the set excludes anything that Crosby did with the Rhythm Boys — Al Rinker and Harry Barris — who worked together in various combinations from 1926 to 1931. Why they don't appear here is never explained.

The notes by Mr. Brooks don't help in explaining much about this phase in Crosby's career. The tone alternates between the gush of a fan and embarrassed humor about the quality of the songs. Instead of musical commentary on Crosby's voice, the arrangements, or biographical background of any sort, there is camp. He is too defensive about the crude racial overtones of "Shine" to remark about Crosby's adaptation of black singing styles. There is no discussion of his pioneering use of the microphone; and not a word is said about one of Crosby's most distinctive qualities as a singer — his whistling.

A cut on the Carmichael set features Crosby singing "Moonburn," a song that never became a hit. But his easy, relaxed phrasing against the beat, helped along by Joe Sullivan's piano, illustrates how — when the occasion presented itself — Crosby could be a fine jazz singer. "Stardust," according to Mr. Hasse, was his favorite song. It wouldn't be difficult, and it might do both of them a service, to put together "Crosby Sings Carmichael." □

Los Angeles Times CD CORNER November 11, 1988

From the Bottom of the Bing Crosby Barrel

By TERRY ATKINSON

Article Provided by
Charles D. Baillie

In the history of recorded music, three male pop singers stand above all others: Bing Crosby, Frank Sinatra and Elvis Presley. Like Presley, but unlike Sinatra, Crosby was at his best during the early years of his career—when he was an innovative pop *and* jazz vocalist.

However, until now that period has not been chronicled on compact disc—which means that the new "The Crooner: The Columbia Years 1928-1934," should be a blessing for fans, especially since it's a three-CD set (also available in three-cassette and four-LP versions) containing 65 recordings.

Instead, it's a big disappointment.

Incredibly, "The Crooner" includes *none* of the tracks from the three previously released, vinyl-only Columbia albums that concentrated on the best Crosby performances from the period: the two superb, double-disc collections "The Bing Crosby Story, Volume I: The Early Jazz Years" and "The Bing Crosby Story, Volume II: The Hollywood Years," and "Paul Whiteman and His Orchestra: Featuring Bing Crosby." (RCA also has put out several albums from this period, none yet on CD.)

"The Crooner" *does* offer alternate-take recordings of a few of the songs contained on those LPs. However, it mainly consists of tracks from the three *worst* albums Columbia ever put out chronicling this portion of Bing's career.

Those were the three volumes called "A Bing Crosby Collection," released in the late '70s as a vault-clearing follow-up to the previously released anthologies—and admittedly dealing with lesser material (plus a few gems like the powerfully grim "I've Got to Pass Your House" and the majestic 1933 version of "Home on the Range").

Collector Michael Brooks, who put together and annotated the new collection and the three sub-par LPs (but not the earlier ones) admitted in the liner notes to one of the LPs that it "might be subtitled 'The Bottom of the Barrel.'" Also in those liner notes, Brooks ridiculed many of the songs, and the ridicule usually fit: Crosby often was handed fourth-rate material that a producer thought might appeal to the lowest-denominator taste of the record-buying public.

For every forget-me-not from the time Bing had to sing a forget-me-please like "Little Dutch Mill" and "We're a Couple of Soldiers." Unfortunately, Brooks makes exactly this mediocre material the focus of the first Columbia early-Crosby CD release. Almost every song from these three "bottom-of-the-barrel" LPs is included on the new collection.

Of course, CD/Crosby fans could simply skip purchasing the set and wait for a better one—if it weren't for the fact that "The Crooner" *also* contains several top-grade performances that have only been available on English collections and small U.S. labels like Biograph, Sunbeam and Jazum: the Boswell Sisters-Don Redman collaboration "Lawd, You Made the Night Too Long," the Mills Brothers collaboration "Shine," and above all—"Brother, Can You Spare a Dime?," "Street of Dreams" (oddly titled "On a Street of Dreams" here) and "Blue Prelude," three Depression songs that showcase Crosby's phrasing at its most moving, plus "Some of These Days," a stirring example of Bing's jazz touch.

Crosby aficionados too will want the collection for the previously unreleased alternate takes of "Learn to Croon," "I've Got the World on a String" and others, though they're sometimes inferior to the better-known takes.

On the other hand, they may find it hard to believe that Brooks and producer Joe McEwen could not include one single Rhythm Boys (the wonderful group Crosby sang in during the Whiteman period) cut, or at least three or four tracks from the "Hollywood" album, or the "Jazz Years" LP. or. . . .

(Reached by phone in his New York office, McEwen said Brooks "came to me with the idea of doing it this way" and he went along with the plan "because Michael's the Crosby expert." McEwen confirmed that Brooks could have included tracks from the better collections if he had wanted to. "But it may turn out for the best" that he didn't, said McEwen, because the two "Story" LPs are "self-contained" and, since they were each two-disc vinyl sets, might make excellent-value one-CD releases. McEwen felt chances were good that those LPs will get their digital remastering "before too long." The current CD set "may seem like we're doing things backwards," but the producer indicated that Columbia will make a real effort to get all of the company's first-class early-Bing recordings on CD.)

Bing Crosby in 1932 photo.

"The Crooner" comes with extensive liner notes by Brooks. However, most of them are simply repeated from the "Collection" series—which results in at least one misstatement: his assertion that "Here Is My Heart" appears "on a Crosby collection for the first time." To that embarrassment Brooks adds new ones: "Hardly any jazz was recorded in 1932 . . . " he begins one blurb (and he's talking about *all* recording, not just Crosby's!).

But the main problem is the emphasis on inferior early Crosby when so much superior early Crosby has not yet reached CD. Many listeners will be hearing the young Bing for the first time here and will get the impression that he sang primarily dreck—especially since the liner notes give the impression that the collection *is* representational.

"One really should draw a merciful veil over this number," Brooks writes in one of his repeated notes (of "What Do I Care, It's Home"). Too bad he didn't take his own advice.

Cassettes

The Redmond Nostalgia Co. (Larry Kiner's company) has an interesting set of cassettes featuring Bing Crosby. A few of these are listed below:

CO-1463--BING CROSBY IN THE 1930's. Nov. 9, 1931 Complete Cremo Program; May 28, 1934 Woodbury Program.

CO-0643--MAIL CALL, AFRS. Program 91 w/Judy Garland & Jimmy Durante; Program 120 w/Andrews Sisters & Rise Stevens.

CO-0665 thru 0668--THE BING CROSBY SHOW. CBS programs from 1950-1952.

CO-0670--SCREEN GUILD THEATRE. Jan. 8, 1931 Premier Show; Feb.5, 1939 with Bing as guest.

CO-0693 thru 0696--BING CROSBY AND AL JOLSON. Programs from 1947-1950.

CO-0700 thru 0719. BING CROSBY "CHRONOLOGY." Bing's recordings from 1926-1939.

CO-0833--COMMAND PERFORMANCE, AFRS. Feb. 1945 Dick Tracy in B-Flat w/Hope, Shore, Sinatra, Durante.

CO-0837--PAUL WHITEMAN PRESENTS, NBC. Jul. 4, 1943 Rhythm Boys Reunion; Jul. 11, 1943 w/Bob Burns.

CO-0937--G. I. JOURNAL, AFRS. Program 53 w/Peter Lorre & Jo Stafford; Program 69 w/Joan Blondell, Jimmy Durante.

CO-2042--LUX RADIO THEATRE, CBS. Dec. 20, 1943 Dixie w/Dorothy Lamour.

CO-2266--BING CROSBY AS GUEST on Dec. 7, 1943 Duffy's Tavern; Oct. 19, 1951 Martin & Lewis.

CO-1065 thru 1069--PHILCO RADIO TIME, ABC. Programs from 1947-1949.

CO-1400 thru 1420--KRAFT MUSIC HALL, NBC. Programs from 1943-1946.

CO-1421 thru 1443--PHILCO RADIO TIME, ABC. Programs from 1946-1948.

CO-0654--KRAFT MUSIC HALL, CBS. Jun. 12, 1941 w/Chester Morris, Ethel Waters & Connee Boswell.

CO-1444 thru 1464--PHILCO RADIO TIME, ABC. Programs from 1948-1949.

There are many other tapes by Bing and other personalities in this series. The cassettes are priced at $4.95 each, plus shipping. Bonus cassettes are available: buy 5, get 1 free; buy 10, get 3 free, etc.

For more information send a self-addressed, stamped envelope to The Redmond Nostalgia Company, P.O. Box 82, Redmond, WA 98073-0082.

Never To Be Forgotten

RECENT MENTIONS OF BING

By Richard Duncan

During his show in Seattle on March 16, 1988 Frank Sinatra said, "There was a man who started all of us on what we do today, who started out his career even as a child in this town, and I speak of Harry Lillis Crosby, Mr. Bing Crosby. He really opened up doors for every one of us who couldn't sing "Come to Jesus" at that point. He started the singing business in this country that proved to be so successful for so many of us now, and we're grateful."

(Of course, Sinatra confused Seattle with Spokane, but the tribute was sincere.)

***

In the July 4, 1988 issue of *The New Yorker* magazine Bing is mentioned twice. In an article on roses on page 18: "There are roses named Helen Traubel, Simon Bolivar, President Herbert Hoover, Arlene Francis, Babe Ruth, Dolly Parton, Cary Grant, and Bing Crosby."

In a short story titled "Rerun," on pages 28 and 29: "Maggie remembered Grace Kelly and Bing Crosby singing "True Love" in a movie. They'd been perched on a yacht or a sailboat or something...She pictured Max reclining in a lovely dwelling place with Grace Kelly and Bing Crosby...He would be telling them one of his jokes."

(What other entertainer has ever occupied such a special place in the cultural consciousness of Americans?)

***

In Mel Torme's new autobiography *It Wasn't All Velvet*, page 82: "A recent biography of Bing painted him as cold, thoughtless...I can only say that every encounter I ever had with this idol of mine was memorable, warm, instructive, and above all, filled with fun, banter, and great humor. He treated me and the group (the Mel-Tones) as equals, helped us, even took suggestions, and in general was the perfect pro."

(Torme includes another interesting experience at Bing's home on pages 285-287.)

SCRAPBOOK

Bing's Video Bow Keeps Millions Awake All Night

Olympic Games Fund Telethon, CBS and NBC, June 21, 11:15 p.m.

There must have been thousands of sleepless Saturday nights around the country when Bing Crosby made his TV debut. The occasion, a fund-raising drive to send 333 American athletes to Helsinki, took the form of a two-network broadcast from the El Capitan Theater in Hollywood, supplemented toward the end by studio guests in New York.

The end came at 1:30 the next afternoon. This reporter was able to catch almost nine of the 14¼ hours of continuous airtime, during most of which two of the main threesome of hosts — Bing, Bob Hope and Dorothy Lamour — continued to work tirelessly.

From the general entertainment standpoint it was the best of the several telethons. There was none of the collar-loosening, the self-praising references to the rigors of the job that characterizes other marathons.

A Linguist

Inevitably, Bing left the impression that he and TV are made for each other. All Hope's kidding aside, he looked younger and trimmer than many expected; he teamed perfectly with Hope and Lamour to keep things flowing smoothly, and showed an excellent smooth control of ad-lib language, well-constructed sentences flowing like scripts.

Bing apparently hadn't troubled to rehearse any arrangements, even though John Scott Trotter provided other singers with carefully prepared backgrounds. In fact, Bing sang mostly when a special request accompanied a donation. Hie first solo vocal didn't take place until 1:05 a.m., when he got through a chorus of *Million Dollar Baby* with nice ad lib backing featuring Buddy Cole's piano and Red Nichols' trumpet.

His casual manner extended to the admission that he was reading lyrics from an off-screen poster on the *Road to Helsinki* duet with Hope. There was hardly enough evidence to show how the Crosby tonsils are holding up, but the Crosby charm is a video cinch.

Other Firsts

There were other firsts on the show (including Phil Harris, which Hope announced as "a sort of television fifth"), and there were hilarious interludes like the three-part job on *Doodle-Doo-Doo* by Bing, Hope and Ezio Pinza. Liberace got a big hand for his *Rhapsody in Blue*. Numerous girl singers did a uniformly excellent job, among them Rosemary Clooney, June Hutton, Marilyn Maxwell and Toni Harper.

Frank Sinatra, after gagging around awhile, went through the motions of singing *Embraceable You*. The balding head and failing voice made us feel old and sad.

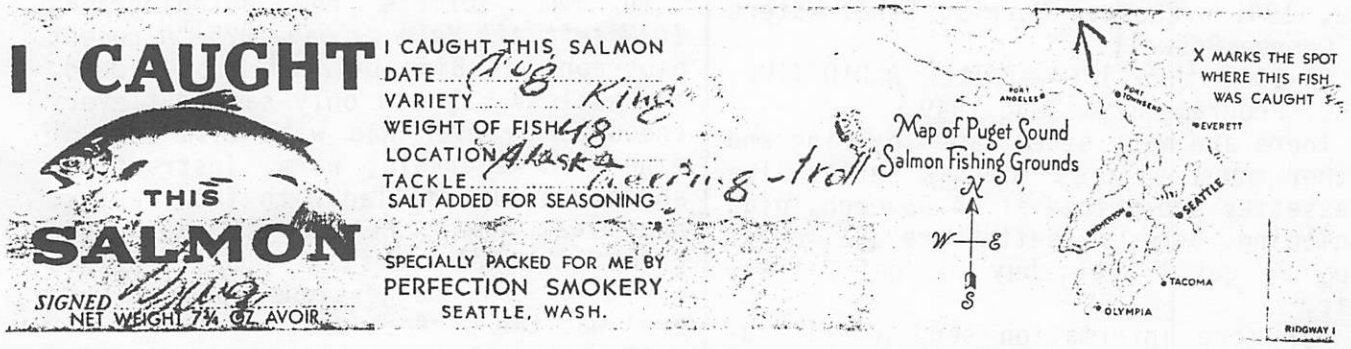
Just before the show went off the air, Miss Lamour announced that the pledges had reached $1,000,020. In earning their fares and expenses, those athletes had provided a vast and generous audience with a night of grand entertainment.

--From the New York Times, June 22, 1952. Courtesy of Jean-Paul Frereault.

This caricature of Phil Harris and Bing Crosby appeared in McLean's Magazine (Canada) and was provided by Sheldon O'Connell.

From singer-entertainer Bing Crosby: "The very foundation of my imperishable beauty was once endangered by movie producers. The first casting director I met said I had no future in pictures because my ears protruded and if a camera were pointed straight at me I'd look like a taxi with both doors open." Crosby says one studio even insisted on gluing his ears against his head with spirit gum.

--From an unidentified column by W. E. Smart.



Here's a very unusual item for the scrapbook. It is the label from a can of salmon that Bing sent to Rena Albanesi, who at that time was president of The Club Crosby. Bing had caught the salmon in the Puget Sound salmon fishing grounds.

THE SONG GOES ON FOR BING

MELLOW Bing Crosby is still as popular as heavy metal monsters Led Zeppelin among music lovers.

Asked to name their all-time favorite artists and songs, fans responded to a magazine survey by voting Simon and Garfunkel's *Bridge Over Troubled Waters* as their all-time No.1, ahead of *A Whiter Shade of Pale* by Procol Harum and Derek and the Dominoes' *Layla*.

Tied for 5th place was the unlikely duo of Crosby's *White Christmas* and Zeppelin's Robert Plant belting out *Stairway to Heaven*.

The Beatles headed the top artists' poll, rolling over Beethoven and Mozart, who tied for second.

And oh, mammy! Al Jolson's bow tie ran neck-and-neck with Mick Jagger's sequinned jump suit: they tied for 20th place.

Elvis was the most mentioned soloist and Diana Ross came in at 13, the only female in the top 20.

Britain's *Nostalgia* magazine conducted the poll among 1,400 people over 15 years old. □

--From "The Star," January 10, 1989. Provided by Pat Sullivan.

BING ON SAFARI

Nairobi, Kenya - Bing Crosby traded songs with tribal warriors and even managed a round of golf during a two-week African safari which ended Wednesday.

The trip took him across Masailand, in northern Tanzania, and ended in Nairobi, where he golfed at the plush Karen Club.

Crosby viewed the course on the 5,000-foot plateau and cracked: "Bob Hope should play here. It's just about the right height for his drive. He might even get on the green."

--Bridgeport Post, Aug. 15, 1968.

MARINATED EGGPLANT

BING CROSBY
Beverly Hills, Calif.

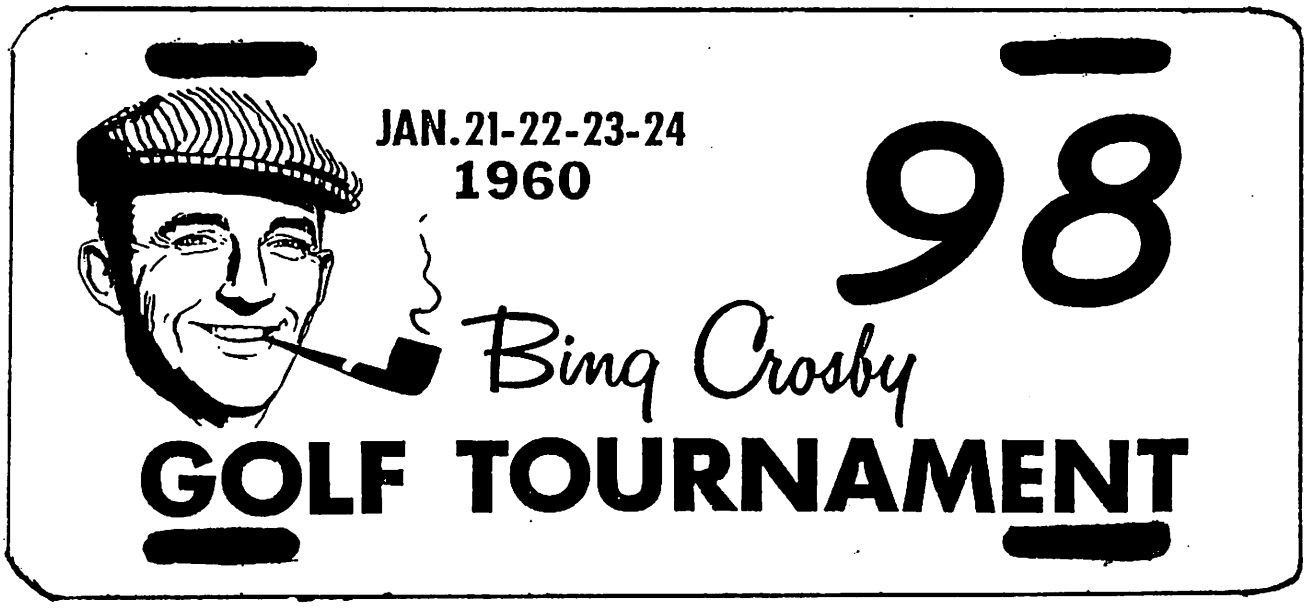
To make four cups...

- 3 qts. water
- 1-1 1/2 pounds eggplant, unpeeled, cut into 1" cubes (approx. 6 cups)
- 1/4 cup wine vinegar
- 1/2 tsp. finely chopped garlic
- 1/2 tsp. dried basil, crumbled
- 1/2 tsp. dried oregano, crumbled
- 1/2 tsp. salt
- 1/8 tsp. coarsely ground pepper
- 1/4 cup olive oil
- 1 Tbl. drained capers

Bring water to boil over high heat in a large pot. Drop in cubed eggplant, reduce heat and simmer uncovered for ten minutes. Mix the vinegar, garlic, basil, oregano, salt and pepper together in a large bowl, add eggplant cubes and toss gently to coat. Marinate in refrigerator for one hour. Just before serving toss eggplant with olive oil and sprinkle with capers.

From "Monk's Cookbook," published by St. Pius Abbey, Benedictine Monks, Pevely, Mo. Courtesy of Patty Fitzgerald.

FEELIN' GROOVY AT MARINE WORLD (ABC, 7:30-8 p.m.). Bing Crosby and his wife Kathryn sing and swing their way through ABC's 60-acre Marine World complex, meeting Anissa ("Buffy") Jones and the Rascals along the way. TIME 2/14/69



The Crosby Office sent this license plate (shown reduced in size) to Rena Albanesi, who attended the 1960 tournament.

NEW LPS

Reviews by Wayne L. Martin

Label photo by Stanley F. Wayman

THE CHRONOLOGICAL BING CROSBY--VOLUME 11. Jonzo JZ-11 (United Kingdom) Distributed by the Bing Crosby Historical Society. $12.50.

CONTENTS: I'm Through With Love; Many Happy Returns of the Day; I Found a Million-Dollar Baby; At Your Command (Takes A and B); I Apologize; Dancing in the Dark; Star Dust; Just One More Chance & I'm Through With Love (these 2 from CBS radio program); Sweet and Lovely; Now That You're Gone; A Faded Summer Love; Too Late; Goodnight, Sweetheart.

Jonzo's mills may grind slowly, but they produce wonderful results. Here is another volume in this priceless series, all early Brunswicks except for the CBS radio selections which were recorded by Victor. Thank you, John McNicholas, for your perseverance in making these LP's available to us.

THROUGH THE YEARS--VOLUME 4. Limited Edition Club JGB-1009 (United Kingdom). Distributed by Al Sutton, 1071 Perkins Way, Sacramento, CA 95818. $10.00.

CONTENTS: Looks Like a Cold, Cold Winter; The First Snowfall; Little Jack Frost, Get Lost; Sleigh Bell Serenade; Sleigh Ride; Angel Bells; Poppa Santa Claus; Blue Shadows and White Gardenias; We All Have a Song in Our Hearts; So Would I; More I Cannot Wish you; Sentimental Music; Oh! Tell Me Why; I Will Remember You.

These 14 selections, originally recorded on Decca 78's and 45's from 1942-1955, have not appeared previously on LP. What a treat it is to have them available on this fine LP produced by John Joyce in England, and what a pleasure it was to fill in some gaps in the Crosby discography. (See BINGANG, October 1984.)

BING CROSBY AND RED NICHOLS "TOGETHER AGAIN." Broadway Intermission BR-142. Available from Mr. Nostalgia, P. O. Box 26494, Tamarac, FL 33320. $7.95, plus $1.00 shipping.

CONTENTS: Waiting for the Robert E. Lee (w/Al Jolson); Ida, Sweet as Apple Cider; Nobody's Sweetheart Now; Sailing Down the Chesapeake Bay; Chicago Style (w/Bob Hope); In the Cool, Cool, Cool of the Evening & Misto Cristofo Columbo (w/ Jane Wyman); I Love My Baby; Gone Fishin' (w/Louis Armstrong); Way Down Yonder in New Orleans; St. Louis Blues; It Had To Be You; South Rampart St. Parade (w/Andrews Sisters); The One I Love Belongs to Somebody Else; My Heart Is a Hobo; Moonlight Bay, When You and I Were Young Maggie Blues, What a Little Moonlight Can Do, Down by the Riverside & Fatherly Advice (these 5 with Gary Crosby); Oh, Tell Me Why.

Here's another excellent LP from our friends at Broadway Intermission. All tracks feature Red Nichols and his cornet in the orchestra or group recording with Bing. Some of the recordings are from Decca masters, some from radio. There are excellent notes by Phil Evans. Definitely recommended!

MORE BRIEFLY NOTED

Time-Life Music, 1450 E. Parham Road, Richmond, VA 23280, is issuing a new series called "Your Hit Parade," with each album presenting original recordings from a particular year from the 40's and 50's. Several of Bing's recordings will be included. The albums are available on LP (2 records, $16.99), cassette ($14.99), and CD ($16.99). Prices do not include shipping and handling. For more information, write to Time-Life.

Swaps And Such

FOR DISPOSAL

Several thousand Bing records (all sizes and speeds), also photos, books & sheet music. Will consider cash offers, or trade for Bing material (video, CDs, LPs, 78s, 45s, photos. I want videos (NTSC) of 1930s movies beside Bing's, particularly musicals. Send listing of wants and/or material you can offer.

Jack Souther, 2011 - 44th Ave., San Francisco, CA 94116.

COLIN H. KIDD
Vintage Recordings and Tapes
Jazz-Swing-Big Bands
Bing Crosby Rarities
231 Cedar Ave.
Hackensack, N.J. 07601
Tel.: (201) 487-3287

WANTED

VHS tapes of Bing taken from various TV shows (not his movies), such as Hollywood Palace, or any of his specials or guest appearances.

Dave Rapp, 931 Decker Lane, Warminster, PA 18974.

RARE MATERIAL AVAILABLE

I have a ten-minute taped interview with Bing from Nov. 1976...also pictures with Bing...several letters and many rare Armed Forces radio transcriptions, also personalized tapes Bing made for my radio show. If any of you want to share rare material, please contact me.

Jack Ellsworth, President/General Manager, WLIM, Woodside Ave., Patchogue N.Y. 11772.

Charles P. Morrison

"MR. NOSTALGIA"
P.O. BOX 26494
TAMARAC, FL 33320
(305) 726-5420

MINI AUCTION

1954 Decca numerical catalog (arranged by record number). Many of Bing's records are listed. Good, clean copy. Paperbound, some spine damage. 256 pages. Best offer--proceeds go to Club Crosby's coffers.

Editor, BINGANG, P. O. Box 3849, Kirkwood, MO 63122.

ALICE FAYE RECORDS AVAILABLE

Now available--Two Alice Faye LP's featuring sound track recordings available for the first time. $10 per volume, plus $2.50 shipping per order. Albums shipped U.P.S. Please give street address.

George Ulrich, 326 W. Mercer St., Apt. C., Seattle, WA 98119.

LP's Dedicated To Preserving
The Performances Of
BING CROSBY

SPOKANE

PRODUCED BY
LARRY F. KINER

P.O. Box 724 Redmond, WA 98073

PUBLISHER'S STATEMENT

BINGANG is published semi-annually by Club Crosby and is distributed to members of the Club as part of the benefits of membership. Any correspondence pertaining to delivery of the magazine, including change of address, notice of non-receipt of journal, and payment of membership dues, should be sent to the Editor, Wayne L. Martin, P. O. Box 3849, Kirkwood, MO 63122. For correspondence regarding Club Crosby in general, letters should be sent to the President, Mark Scrimger, P. O. Box 172, Parma, MI 49269. European representative: Ken W. Crossland, 9 Arden Drive, Dorridge, Solihull, West Midlands B93 8LP, United Kingdom, who handles all subscription matters in the U.K. and continental Europe.